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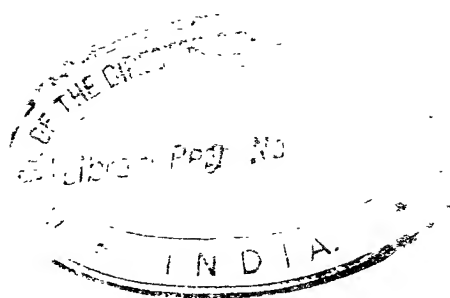
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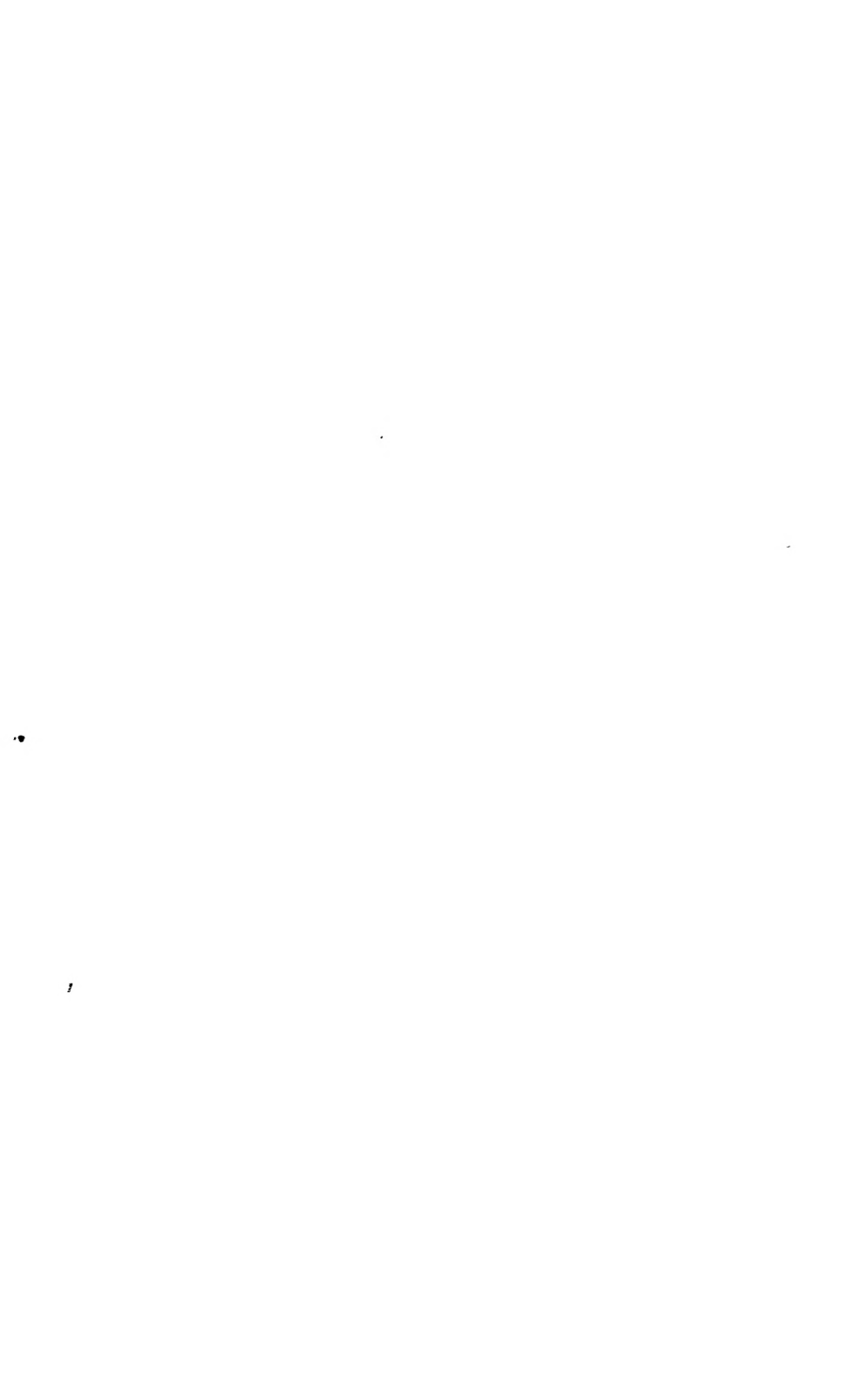
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# ANCIENT JAPANESE RITUALS

BY

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# ANCIENT JAPANESE RITUALS.

## Part IV.

BY

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In volumes VII and IX of the Transactions of the Asiatic Society of Japan *Sir Ernest Satow* has published an English translation, with commentary, of the *NORITO*, or Ancient Japanese Rituals. His three papers on this subject constitute one of the monumental works of Japanese philology. Unfortunately the learned author has not seen his way to give us more than the smaller moiety of the Rituals (nine out of twenty eight) which is the more regrettable as no abler hand could have undertaken the task. It is difficult for anybody, and rather bold, to continue a work begun by a Satow, for the inferiority of the continuation will be only too palpable. As the *Norito*, belong, however, to the most important, interesting and beautiful products of Japanese literature, a reliable translation of all of them is an urgent necessity, and the present writer has therefore ventured to come forward and supply the omission. His original intention was to publish the result of his studies in German, his native tongue; having now undertaken to produce it in English, he believes himself entitled to a certain degree of indulgence on the part of the reader, because he labours under no small disadvantage in doing a work of this kind in a foreign language. The writer has endeavoured to use as much as possible Satow's phraseo-

logy, in order to preserve in the English rendering the same uniformity of style which exists in the Japanese text. For quotations from the *Kojiki* and *Nihongi* the admirable translations by *Chamberlain* and *Aston* have been placed under frequent contribution, though the present writer has in all cases consulted the originals themselves, and, with regard to the *Nihongi*, also his own German translation and commentary. For students of the original text a full glossary will be added.

No. 10.—*Minadzuki Tsugomori no Oho-harahe*, or  
 GREAT PURIFICATION CELEBRATED ON THE LAST  
 DAY OF THE SIXTH MONTH (AND ALSO  
 IN THE *Shihasu* OR TWELFTH MONTH.)

LITERATURE USED: Besides the older commentaries of *Ma-buchi*, *Motowori Norinaga* and *Fujiwi*, mentioned by *Satow*, vol. VII pag. 101, I have made use of the *Noritoshiki-kōgi* (祝詞式講義) by *Haruyama Tanomu*, the *Norito-bemmō* (祝詞部蒙) by *Shikida Toshiharu* (5 vols.) the *Norito-shiki-kōgi* by *Ōkubo* (2 vols), the *Norito-ryakkai* (祝詞略解) by *Kubo* (6 vols), and notes of lectures delivered by *Motowori Toyokahi* in the Imperial University of *Tōkyō*. The big commentary *Noritokōgi* written by the late *Suzuki Shigetane* in 34 vols. is unfortunately, like his huge commentary on the *Nihongi*, not yet accessible to the general public. The Government would render an invaluable service to all students of Japanese archaeology by printing these two works of one of the greatest scholars Japan ever possessed. I have also had the advantage of consulting a very interesting paper on the *Oho-harahe* by *Dr. H. Weipert* (Trans. of the

German As. Soc., Heft 58, page 365-375), in which special attention has been paid to the ritual as being a monument of the most ancient judicial ideas of the Japanese, and the learned essay "The Mythology and Religious Worship of the Ancient Japanese" by Satow, published in the Westminster Review, July 1898, p. 27-57. (Unfortunately this latter paper became known to me, through the kindness of its author, only after the present essay was finished, so that the valuable information given by it could only be made use of in the form of additional notes.

## INTRODUCTION.

### § 1. DEFINITION.

The *Oho-harabe* or Great Purification is one of the most important and most solemn ceremonies of the Shintō religion ; by it the population of the whole country, from the Princes and Ministers down to the common people, is purified and freed from sins, pollutions and calamities. In the earliest times, i. e. until the beginning of the 8th century A. D., the service seems not to have been celebrated at fixed regular intervals, but only when special reasons offered (see § 3) ; since then it has been celebrated twice a year, on the 30th day of the 6th and 12th months. The chief ceremony was performed in the capital, near the South Gate or *Shūjaku-mon* (Gate of the Scarlet Bird) of the Imperial palace, and might be styled the purification of the court, because it was to purify all the higher and lower officials of the Imperial court. In a similar way the ceremony was celebrated also, at all the more important



(public) shrines of the whole country, and therefore the Shintoists speak of an Oho-harahe of the provinces, in contradistinction to the Oho-harahe of the court. Beside the regular celebration on the 30th day of the 6th and 12th months we find, however, the ceremony not infrequently performed at other times, e. g. on the occasion of the *Dai-jō-ne* (festival after the ascension to the throne of a new Emperor), or when the *Hsuki himé-miko* (an Imperial princess, chosen as Vestal) was sent to the temple of the Sun-goddess in Ise.

There are four ways of spelling and pronouncing the name 大祓, viz. *Oho-harawe*, *Oho-harahu*, *Oho-barawe*, *Oho-barahi*. The first deserves to be preferred. It is derived from *oho* "great" (stem of the adjective *ohoki*) and the verb *haraju* "to clear away, to sweep." *Mi-na-dzuku* (水無月 water-less month) is an old name of the 6th month O. S. (approximately our July), *shihasu* of the 12th month O. S.; *Tsugomori* means "last day" of a month. The 6th month is often called *nagoshi-no-tsuki* "month of leave-taking from summer" (the summer comprised the 4th, 5th and 6th months), and so we find for the summer purification also the popular name *nagoshi no harawe* 夏越之祓.

The regular celebrations in the 6th and 12th months are designated as *Kōrei Oho-harahe* (例恒大祓) usual or regular O. H., the extraordinary ones as *Rinji Oho-harahe* (臨時大祓) occasional O. H. When a year had an intercalary 6th or 12th month, the last day of the intercalary month was chosen. Since the introduction of the Gregorian calendar (1st January, 1873), the regular ceremony

has taken place on the 30th June and 31st December.

The Oho-harahe consists of certain ceremonial actions, chiefly the offering and throwing away into the water of the so-called *harahr-tsu-mono* (祓物) "purification-offerings (lit things)," and the reading of a Ritual.

## § 2. OHO HARAHE, HARAHE, MISOGI.

The *Oho-harahe* must be distinguished.

A) from the simple *Harahe*, i. e. the purification of an individual person from the pollution contracted by some offence, in which case the guilty person himself had to provide certain offerings to the Gods. This was originally a mere religious ceremony, the offerings provided by the offender being, in the beginning, probably only such things of his personal property, as were considered to have been polluted. They were thrown away into the water. But out of this developed, in the course of time, the idea of a penalty. Now it is highly interesting to observe, for what reasons, in what way, and to what extent penalties were exacted from offenders. The archaic Japanese society possessed neither law-codes, nor clear descriptive rights at all, so that the punishment of offences was left entirely to the discretion of the injured individual or community. The *Kojiki* and *Nihongi* report numerous instances, in which an Emperor, or a chieftain, or some other individual, metes out punishment to an offender, the punishment varying usually between the penalty of death, making the criminal a slave, banishment, and wholesale or partial confiscation of property. The punishment of

transgressions being thus, until about the end of the 7th century, purely arbitrary, it is no wonder that frequent abuses occurred, and that there arose a regular system of squeezing under the hypocritic disguise of a legitimate *Harahe* (purgation). The Emperor Kōtoku, the great admirer of Chinese institutions, is reported by the Nihongi to have issued, on the 22nd day of the third month of the second year of his reign (12th April, 646), a decree in order to abolish existing bad customs, from which I extract the following interesting paragraphs :

Sometimes a wife who has lost her husband, marries another man after the lapse of ten or twenty years and becomes his spouse, or an unmarried girl is married for the first time. Upon this, people, out of envy of the married pair, have made them perform *purgation*.

Again, there have been cases of men employed on forced labour in border lands who, when the work was over and they were returning to their village, have fallen suddenly ill and lain down to die by the roadside. Upon this the [inmates of the] houses by the roadside say :— 'Why should people be allowed to die on our road ?' And they have accordingly detained the companions of the deceased and compelled them to do *purgation* [i. e. their valuables were taken away from them under the pretext, that these had to serve as purification-offerings in the ceremony necessary to purify the road from the pollution]. For this reason it often happens that even if an elder brother lies down and dies on the road, his younger brother will refuse to take up his body [for burial].

Again, there are cases of peasants being drowned in a river. The bystanders say :—‘ Why should we be made to have anything to do with drowned men ? ’ They accordingly detain the drowned man’s companions and compel them to do *purgation*. For this reason it often happens that even when an elder brother is drowned in a river, his younger brother will not render assistance.

Again, there are cases of people who, when employed on forced labour, cook their rice by the roadside. Upon this the [inmates of the] house by the roadside say :—‘ Why should people cook rice at their own pleasure on our road ? ’ and have compelled them to do *purgation*.

Again, there are cases when people have applied to others for the loan of pots in which to boil their rice, and the pots have knocked against something and have been upset. Upon this the owner of the pot compels *purgation* to be made.

All such practices are habitual among the unenlightened vulgar. Let them now be discontinued without exception, and not permitted again.

It goes without saying that this primitive kind of judicial procedure did not long survive the introduction of the Chinese system of administration, at least to no great extent. Also in a purely religious sense the *Harahe* of single individuals from pollutions contracted through crimes seems to have disappeared.

B) A second kind of *Harahe*, generally called *Misogi* (禊) “ablution,” practised in ancient times, has been preserved to the present day, viz. the purification of a single

individual or a place from pollutions through coming into contact with something ceremonially impure, like dead bodies etc. Comp. notes 37 and 35 to the translation of the ritual.

C) As a third species of *Harahe* we may mention the purification preceding every greater festival (*matsuri*) of a Shintō shrine, through which the priests and others taking part in the *Matsuri* are purified. This ceremony takes place in a hall or open place specially prepared for the purpose, called *hara-dokoro* "purification-place." It consists in the *Kami-oroshi* "bringing down the spirits of the purifying deities" (see note 74, 76, 79 and 81) into the *himorogi* (a Sakaki branch with cut paper hangings) which stands on an eight-legged table in the middle of the *Harahe-dokorō*, the recitation of the purification-prayer, various subsequent symbolic ceremonies, and the *Kami-age* or "sending back the gods" (to their abodes). Thereupon the priests are considered to be pure, and the *Matsuri* proper can begin. A detailed description of this ceremony I shall give on another occasion. Only the wording of the prayer addressed to the gods may be mentioned here :

"In reverence and awe :

The great gods of the purification place who came into existence when the great god Izanagi deigned to wash and purify himself on the plain of Ahagi [east] of Tachibana [near] the river Wotō in Himuka in Tsukushi, shall deign to purify and deign to cleanse whatever there may be of sins and pollutions committed inadvertently or deliberately by the officials serving [here] to-day. Listen

ye to these my words. Thus I say reverentially."

D) Fujiwara mentions in his *Gogoshaku* a sort of *private Harahe* which, like the *Oho-harahe*, was performed on the last day of the sixth month. People fastened *yufu-shide*, strips of mulberry-tree fibres, to hemp leaves, and taking these to the bank of a river performed the purification.

These statements about *Harahe* and *Misogi* do not at all exhaust the subject, but will perhaps convey a sufficiently clear idea of it.

### § 3. AGE OF THE CEREMONY.

The earliest historic reference to the ceremony of general purification we find made on the occasion of the death of the Emperor Chiūai, said to have taken place in the year 200 A. D. This date is, of course, entirely untrustworthy, like all the dates before the fifth century; but this much at least can be inferred from it, that the existence of the ceremony is ascribed to a very early time. The Emperor had died a sudden death which was attributed to the curse of some offended god, and the Empress Jingō therefore "commanded her Ministers and functionaries to *purge offences* (i. e. celebrate the *Oho-harahe*) and to rectify transgressions etc" (Nihongi). The corresponding passage of the *Kojiki* enumerates a great number of the crimes with which we shall become acquainted in the text of our ritual. It says: "Then, astonished and alarmed, they set [the dead Emperor] in a mortuary place, and again taking the great offerings of the provinces, seeking out all sorts of crimes, such as

flaying alive and flaying backwards, breaking down the divisions of rice-fields, filling up ditches, etc., etc. evacuating excrements and urine, marriages with cattle, marriages with fowls, and marriages with dogs, and having made a *Great Purification of the land*, the Noble Take-uchi again stood in the pure court and requested the Deities' commands." (Chamb. page 230). Then there is complete silence for a long time, until the reign of Emperor Temmu in the second half of the seventh century. On the 16th day, 8th month, 5th year of his Emperor (i. e. 28th September, 676) an Imperial edict commanded (this and the following quotations are from the Nihongi) :

"Let a Great Purification be held in all quarters ! As for the articles needed for this purpose, there are to be forwarded as *harahe-tsu-mono*\* (purification offerings) by the Kuni no Miyatsuko (Country-Rulers) of each province: one horse and one piece (*Kida*, =13 feet) of cloth ; moreover, by each district governor : one sword, one deerskin, one mattock, one smaller sword, one sickle, one set (i. e. ten pieces) of arrows, and one sheaf of rice in the ear; moreover, by each house : one bundle of hemp.

This Great Purification was obviously celebrated in order to avoid the evil influence of a comet that had appeared in the seventh month, seven or eight feet in length, and disappeared from the sky in the ninth month.

The third reference is made in the spring of the seventh year of Temmu (678): "This spring, as the

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Aston's version "to be forwarded to the shrines of purification" is based on the text of the Nihongi-shūge; the editor of this text has, however, arbitrarily changed one Chinese character (祓柱 into 祓社), and I have gone back to the original reading.

preparation for worshipping the Gods of Heaven and Earth, a *Purification* was held *throughout the Empire*. An *imi-no-miya* (Purification-palace or Abstinence Palace, for the Emperor) was erected on the bank of the Kurahashi river (in the Tōchi district of Yamato).

The fourth reference, on the 30th day, 7th month, 10th year (19th August, 681) runs : “ Orders were given to the whole Empire to hold a *great Purification ceremony*. At this time each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done.”

The fifth, on the 3rd day, 7th month, 1st year Shuchō (28th July, 686) : “ The Emperor commanded all the provinces to perform the ceremony of the *Great Purification*.” The reason for the celebration of the last mentioned ceremonies (fourth and fifth) is not apparent from the context. The last book of the Nihongi, treating of the reign of the Empress Jitō, Temmu’s successor, has not a single reference to the ceremony. It is next mentioned again in the 11th month of the 2nd year of the Emperor Mommu (698), as an occasional performance. With the first year of the period Taihō, 701, we come at length to the time when the Great Purification was ordered to be performed at regular intervals, viz. twice a year, on the last day of the sixth and twelfth months. After this date the regular ceremony on the fixed days is no more specially mentioned by the annals, being considered as a matter of course, whilst its performance on other extraordinary occasions is frequently referred to. Under the



influence of the increasing power of Buddhism and Chinese philosophy during the middle ages and the Tokugawa period, the Shintō religion, as a whole, lost much of its hold on the people, and naturally the general observation of its rites suffered in consequence. The Central Government certainly did nothing for their encouragement or preservation. But while a number of ancient Shintō customs fell thus into complete oblivion, the Oho-harahe has always been practised to a certain extent. The restoration of the Imperial power in the present Meiji era was shortly followed by a thorough, and almost extravagant, rehabilitation of Shintō in its so-called “pure” form, and the newly established Council for Spiritual Affairs (*Kyōbushō*) issued, first on the 25th June 1871, and subsequently on the 18th June 1872, decrees by which all public Shintō shrines of the country were directed to celebrate the Great Purification on the last day of each June and December as an official ceremony, in the presence of the local officials. The latter decree to which I shall refer again in § 6, gave also detailed instructions in regard to the ceremonial, and a new abridged version of the ritual. Another decree, dated the 3rd September of the same year, fixes the official contribution to the expenses for the Oho-harahe ceremony in each Kwankoku-Hei-sha (i. e. Shintō shrines whose fêtes are observed under the direct supervision of the Central Government, or under the supervision of the governor of the province respectively) as one yen fifty sen.

## § 4. AGE OF THE RITUAL.

The Ritual read at the ceremony of the Great Purification is usually called *Oho-harahe no Kotoba* "words of the Great Purification." It is also called *Nakatomi* (or *Misogi*) *no Kotoba* "purification words of Nakatomi" (see § 5) which is a very old name, occurring already in the *Kogoshū* (compiled 807 A. D.). Other designations are *Nakatomi-(harahe) no saimon* (祭文 written Shintō prayer), or simply *Nakatomi-harahe*.

Mabuchi ascribes the *Oho-harahe no Kotoba* to the end of the reign of Emperor Tenji (662-671) or the reign of Emperor Temmu (673-686); the congratulatory address of the chieftains of Idzumo (Norito No. 28) to the reign of Emperor Jomei (629-641); the service for the removal and dismissal of avenging deities (No. 25) and the Luck-wishing of the Great Palace (No. 8) to the reign of the Empress Jitō (687-697); the Praying for Harvest (No. 1), the service of Hirose oho-imi (No. 3) and the service of the gods of wind (No. 4) to the beginning of the reign of the Emperor Kōnin (770-782). All the others are, according to the same authority, later and inferior, the latest being the worst. His grounds for assuming these dates do not, however, bear any deep critical investigation, and we must side with Motowori who rejects his hypothesis as untenable. To be quite sincere, we must confess that we have not sufficient means for determining the age of the Norito. Motowori remarks justly: In the most ancient times the Norito cannot have existed in a definite form,

but must have been composed anew on each occasion, according to circumstances. But what was repeated every year at a fixed time, became by and by crystallized into a definite form. We cannot now make out when the Norito were first committed to writing, and at what time of the year they were originally used. Most of the old Norito have been handed down to us in their original wording, though, of course, some minor changes have been unavoidable. Something has probably been omitted, something probably been added, and interpolations from other texts may have crept in. The collection of the Norito, as we possess it embodied in the Engi-shiki (promulgated 927) was probably made in the Taihō period, or even a little earlier, during the reign of the Emperors Tenji or Temmu. Among the Norito there are some which were composed for festivals of later origin, or were put in the place of older lost rituals. Such rituals are inferior in style to the earlier ones, but have been composed in imitation of them, the old words and phrases being used. It is, therefore, not at all easy to determine the time of their composition; at least, not as easy as with the later Monogatari (novels) and Jobun (prefaces). In the present Oho-harahe ritual some passages seem to date from time immemorial (Motowori says phantastically from the time of the descent of the Heavenly Grandchild) while others seem to have been added in the periods of the Mikados Tenji, Temmu and Jitō. It is useless and wrong to draw any inferences with regard to the age of the Oho-

harahe ritual from the sporadic occurrence of several later expressions in its text.

#### § 5. RECITATION OF THE RITUAL.

The ritual was recited at the public ceremony of the Oho-harahe as well as on the occasion of private purifications (*watakushi no hara*). In consequence of its use for the latter purpose, frequent changes took place in the wording in order to adapt it to special circumstances, and this accounts for the existence of so many corrupted texts.

The Oho-harahe no Kotoba was recited only *once* at each ceremony of purification, and this is perfectly natural. But later on the influence of Buddhism began to tell upon it. It is a peculiar custom of the Buddhists to read their Sutras again and again, to indulge in an endless and really stultifying repetition of the same text (as the Roman Catholics do with the Ave Maria in the prayer of the rosary), and unfortunately the Shintōists also were, for a long time, influenced in the same direction and read the ritual several times in succession. Now they have returned to the original method of reading it only once.

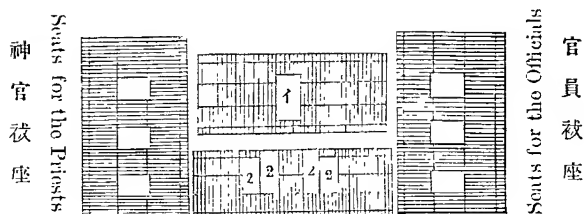
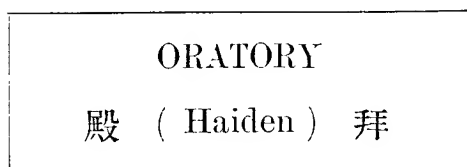
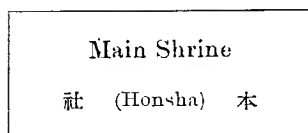
Though the ritual is originally and properly only a part of the ceremony of purification, it not infrequently happens that it is recited without performing the ceremony.

The *reader* of the ritual was, in ancient times, always a member of the *Nakatomi* family, a family of priestly character (comp. note 51) which derives its origin from the god

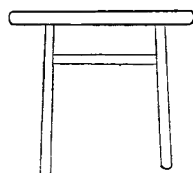
Ama no Koyane no Mikoto (meaning Heavenly-Beckoning-Ancestor-Lord according to Motowori; but the etymology is obscure. See Satow VII, 400). This god played a conspicuous part in the arrangements made for enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired in consequence of Sasanowo's misconduct: he was made to *recite a grand liturgy*. Since that time he and his earthly descendants, the Nakatomi, are said to have filled the hereditary office of reciters of the Oho-harahe no Kotoba and other rituals. Towards the end of the ritual the *Urabe* or diviners are mentioned. Their function at the Oho-harahe ceremony was originally only to throw the purification-offerings away into the river; but in the middle-ages it became the practice for them to recite the ritual itself, in stead of the Nakatomi. At the present time, the office of the Nakatomi as reciters of the Norito is no longer in existence; the ritual is now read by a priest of the temple concerned.

§ 6. THE PRESENT OHO-HARAHE CEREMONY, ACCORDING  
TO THE DECREE OF THE 18TH JUNE 1872.

On the last day of June and December, i. e. twice a year, the ceremony of purification shall be performed in all public Shintō shrines (官社以下 all shrines both those supported by the Government and those maintained by the people of a particular locality.) The officials of the Fu and Ken as well as the common people shall then visit the shrine and partake in the purification.



COMMON PEOPLE.



1. Seat for the [reader of the] Purification Ritual.
2. Tables with the purification-offerings (harahe-tsumono).

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<sup>1</sup> Give first the description of the modern ceremony, because it is easier to understand than the rather fragmentary report on the old one, and throws also some light upon it.

In the court yard in front of the shrine, to the right and left, coarse matting is spread, and small round, or square mats (*Enza* or *ko-hanjō*) are laid down to serve as seats for the local officials and priests during the purification. The officials sit on the left, the priests on the right hand side viewed from the temple. In the middle between them stand tables (*ta-katsuwe*) on which are deposited the purification-offerings (*harahe-tsumono*), consisting of two feet of bleached cloth made of paper-mulberry bark (木綿) and two feet of bleached linen (布). Before these, i.e. between the tables and the shrine, is the seat for the [reciter of the] purification ritual.

At 2 o'clock p.m. the local officials and priests occupy their seats.

Then the chief priest (*gōji*, or, if there is no *gōji*, the next highest priest) proceeds to the Main shrine (*shinden*), mounts up [the stairs] and opens the door.

Then he recites the following prayer, bowing twice :

“In reverence and awe : In the honorable front of the . . . Shrine, I, the chief priest, of such and such a rank and such and such a name, say in awe, in awe : As for the various sorts of sins that may have been committed either inadvertently or deliberately by the officials of this . . . Fu (or ken), and the divine officials (i.e. priests) serving the great god [of this shrine], and moreover by the common people of all the Sato under his sway, the sins which we purify and cleanse at the setting of the evening-sun of the last day of the sixth (or twelfth) month of this year, depositing

in abundance various sorts of purification-offerings on the tables,—

I humbly pray to the gods of the place of purification: Deign to consult in divine consultation, and deign to purify and deign to cleanse the evils, sins and pollutions of all people. Hear this my prayer [pricking your] ears higher and higher like the swift-running horse! Thus I say reverentially.”\*)

Then the chief priest descends from the shrine and occupies again his seat at the place of purification.

Hereupon a priest (神官) takes the seat in the middle (the above mentioned for the ritual) and turning his face towards the people (with his back towards the shrine), he recites the ritual of purification.

(Some changes in the wording of the ancient ritual were necessitated by the different conditions of the time; but apart from this it has also been abbreviated in such a manner, that all the poetic charm of the original text, which may be justly called one of the most impressive productions of Japanese poetry, has entirely vanished. I cannot help calling the new official text a barbarous mutilation. It runs as follows :) †)

\*) In order to understand all details in this prayer and the following abbreviated version of the ritual of purification, the reader is requested to look up the corresponding passages in the ancient ritual, to which explanatory notes are appended.

†) My translation is based on the text given in the official *Jinja-suishiki* (神社祭式), published in August 1875. It differs slightly in the choice of some expressions from the text in the above mentioned decree (See *Horei-zensho* 法令全書, Meiji 5th year.)



“ I say : ” Hear all of you ! The various sorts of sins that may have been committed as heavenly sins, or earthly sins, either inadvertently or deliberately by the officials of this . . . . . Fu (or ken), and the divine officials (priests) who serve in this . . . . . Shinto shrine, and moreover by the common people of all the places (Sato) under the sway [of the great god of this shrine ; the sins which we purify and cleanse in the great Purification, at the setting of the evening-sun on the last day of the sixth (or twelfth) month of this year, depositing on the tables the purification-offerings,

will be carried out under mutual consent by the goddess Se-ori-tsu-Hime, the goddess Haya-aki-tsu-Hime, the god Ifuki-do-nushi and the goddess Haya-sasura-Hime into the river and sea, and breathed away and made to disappear without trace in the Root-country, the Bottom-country.

After they have thus made them disappear, it is to be expected that, what one calls sin, (tsumi) and what one calls transgression, (toga) will from to-day no longer exist with the officials of this Fu (or ken), the priests, and moreover the men and women of all the houses in all places, and in this expectation I recite [this Norito] and perform the purification.”

Hereupon the local officials and priests grasp the *Kiri-nusa* and execute with it the purification.

The *Kiri-nusa* 切麻 is a wand with hemp-fibres hanging from its upper end (on the whole identical with the *Gohvi*). After the officials and priests have

taken their seats on the place of purification, the Kiri-nusa are distributed, and one is placed before each of the officials and priests. As for the common people taking part in the ceremony, they also manipulate the Kiri-nusa in the same way, or simply bow down, if they cannot procure any for themselves.

Then the chief priest mounts up again to the main shrine, closes the door and having finished doing this, descends from the shrine and returns to his seat

Hereupon the priests retire and go out.

The purification-offerings are now cut into small pieces, and thrown away into the river or the sea. The same applies to the Kiri-nusa. (If neither river nor sea is close by, a tub of water is used instead).

§ THE ANCIENT CEREMONY, ACCORDING TO THE  
CEREMONIAL REGULATION OF THE  
JŪGWAN-PERIOD (859-876).

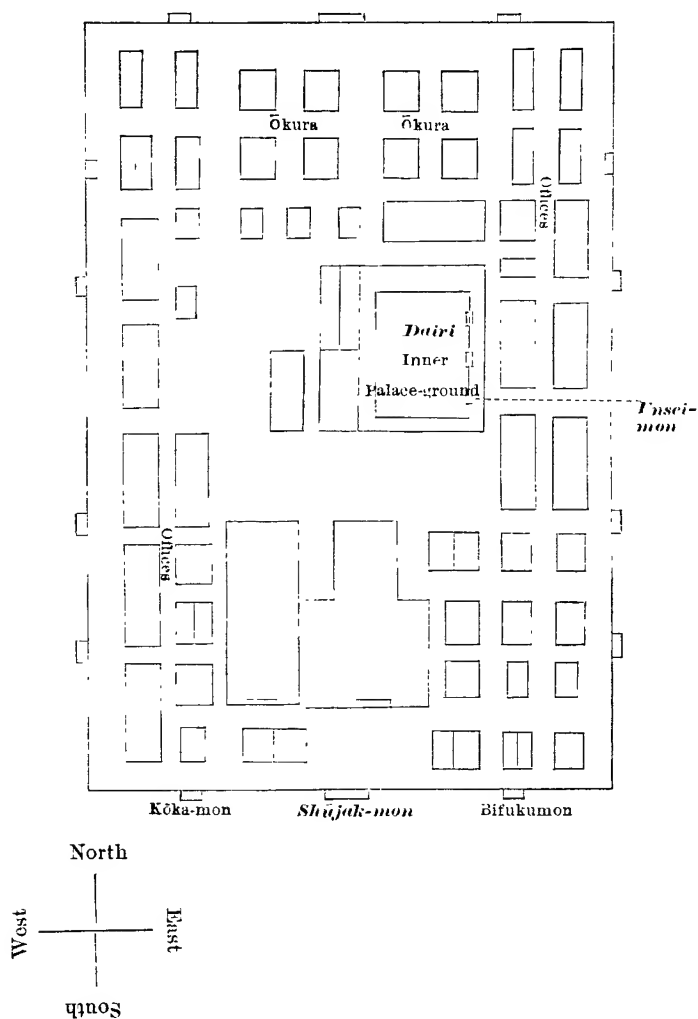
“As for the great purification in the sixth and twelfth months, the officials, of the Department of the Shintō Religion (Jingi-kwan), the Imperial Household Department (Kunai), the Bureau of Sewing and Embroidery at the Imperial Court (Nuhidono) etc. shall present themselves in the fourth division of the hour of the horse (i.e. between 1½ and 2 o'clock p.m.) outside of the En-sei-mon (a gate on the east side of the Dairi or Inner Palace). All the officials assemble at the spot chosen for the ceremony of purification (Harahe no tokoro). Before this, the officials

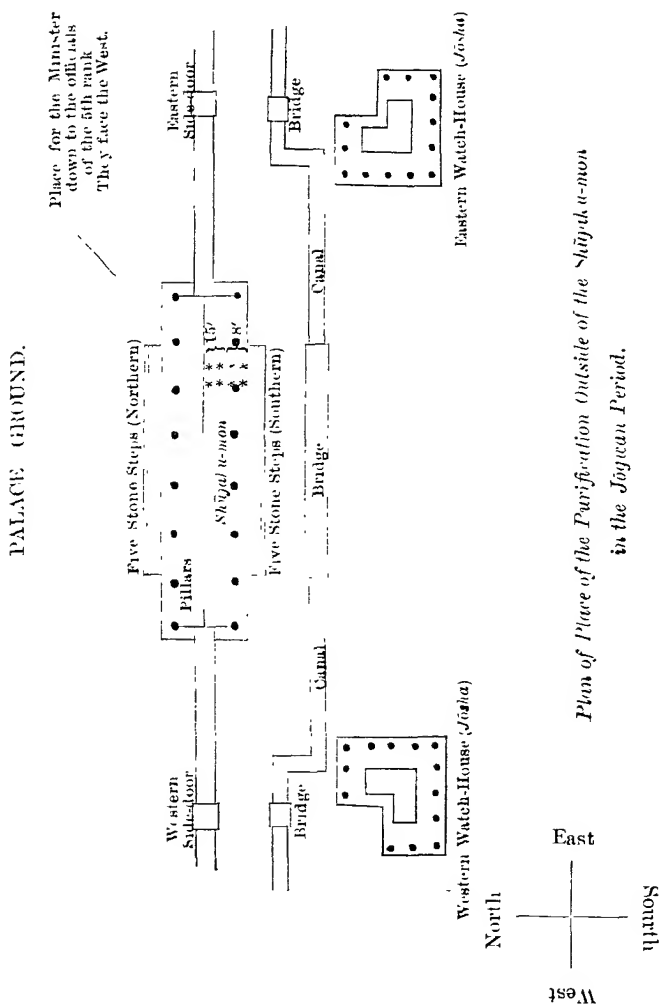
of the Department of the Shintō Religion. spread out the purification-offerings south of the way before the Shūjaku-mon (Gate of the Scarlet Bird, the Middle South gate of the outer enclosure of the Palace)—distributed at six places: the horse stands South, with its head facing the North—. The officials arrange the seats at the Shūjaku-mon and at the eastern and western Jōsha (伙食, watch houses in front of the gates of the Palace).

All persons from Ministers, down to officials holding the fifth rank, have their seats at the eastern side of the platform, facing the West and being drawn up in double line according to their rank, from North to South. The first space east of the southern staircase, is the stair for persons of the fourth rank downwards, and the second space is the staircase for the State-Counsellors (Sangi) and officials of higher rank. The female officials are also on the western side of the same platform, separated by a curtain. The Fubito of the Geki-kwan (i.e. the scribes and under-secretaries of the Council of State) and the officials of the Central Department (Naka-tsukasa), Board of Civil Office (Shikibu) and Board of War (Hyōbu) have their seats at the eastern Jōsha facing the West and being drawn up in lines according to their rank from North to South. The members of the Board of Police (Danjō) are at the western Jōsha, facing the East and being drawn up in lines according to their rank from North to South. The seat for the Norito (i.e. for the reader of the ritual of purification) is at the south-western side of the way, and before the seat is spread a cloth as Hizatsuki (small

square mat to squat upon). In the first division of the hour of the sheep (i.e. 2-2½ o'clock p m.) the secretaries

IMPERIAL CASTLE (宮 城 *Kyūjō*).





(Geki) take each their seats; the [officials of the] other offices stand at the eastern end of the eastern Jōsha, etc.

The Geki and their inferiors rise from their seats, go down to the southern end of the eastern building (sha) and post themselves there. The secretaries (Matsurigoto bito) and Clerks (Sakwan) of the Board of Civil Office and Board of War take their place at the head of the civil and military officials, and stand in lines, facing the West, and being drawn up according to their rank from North to South. The Secretaries and Clerks of the board of Police go down to the southern end of the western building, (sha) and post themselves there, facing the East, and being drawn up according to their rank from North to South. After they have thus posted themselves, the officials of the Department of the Shintō Religion distribute the *Kiri-nusa* (cut nusa) i.e. white wands with hemp-fibres hanging from the upper ends, the symbol of the primitive offerings of greater value)—among the sangi and superiors, these are distributed by Clerks, among the officials of the fourth rank upwards (but lower than the Sangi) by scribes, among the ladies and other officials by Kamu-Tomo no-wo.\*) Thereupon Nakatomi takes his seat and recites the ritual. When he says *kikoshimese* “hear!”, all the officials exclaim *wō!* After the purification is finished, the [ceremony with the] *Oho-nusa* †) is performed. Hereupon the *Kiri-nusa* of the persons from the fifth rank upwards are taken back. Shortly afterwards all go away.

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\*) Attendants in the Department of the Shintō Religion, also called *Kamibe*. There were thirty of them in the Department.

†) A wand (*kushi*) with cut paper (*shile*). The *Oho-nusa* is taken and rubbed over the body, by which process the sins of the performer are believed to be transferred to it.

§ 8. DETAILS ON VARIOUS PRACTICES. CEREMONY  
AT THE SUMIYOSHI SHRINE IN TOKYO.

During the middle ages,—it is impossible fix the time even only approximatively—, various popular practices have sprung up in connection with the purification ceremony and have partly been preserved to the present day. I shall proceed to mention some of the more important ones of them, in the course of a minute account which I am going to give, with illustrations, of the ceremony performed at the *Sumiyoshi-jinja*, situated on the small island Tsukuda-shima in the mouth of the river Sumidagawa, at Tokyo. This Shinto shrine, which is a branch shrine of the famous Sumiyoshi-jinja of Ōsaka, is one of the few shrines in the country, where, at least in June (the December ceremony is an abridged one), the ceremony is performed exactly in the same way as in the middle-ages. The informations which I have been able to gather thereabout I owe mostly to the kindness of the priest of the temple, Mr. Hinaoka Yoshibumi (平岡好文).

Towards the 25th or 26th of June (or December) the parishioners and other believers who wish to be purified go to the shrine and get from its official a so-called *kata-shiro* (形代), i.e. a white paper cut in the shape of a human garment. On this the person to be purified, writes the year and month of his birth, and his sex; then he rubs the paper over his whole body, and breathes his breath on it, by which procedure his sins are transferred to it, and takes it back to the shrine before beginning of the ceremony. It

is therefore also called *nado-mono* (撫物) “stroke-tbng.” (The article in *Fuzoku-gahō* No. 6 reports that in the Tokugawa-time the people wrote on the *kata-shiro* such phrases as *kanoianzen* (家内安全) “peace for my house,” or similar ones). All the *kata-shiro* brought back are packed into two *ashi-dzutsu* (葦筒) “reed-sheath” which are placed on a table of black wood (*kuroki no tsukuwe*), and are called *harahe tsu-mono* “purification-offering (see above).

head



Length about 3";  
Width about 2".

KATA-SHIRO.

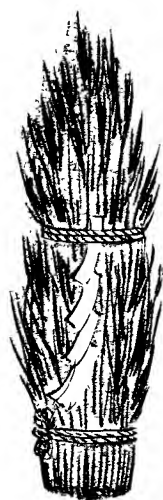


KUROKI-NO-TSUKUWE

“Black-wood-table,” made of *Hiji* ( ) branches,  
bound with rattan vine.  
Length 2'; width 1'2"; height 1'.



The *Tori-wi* in front of the shrine is decorated in the following way: On the left and right is placed a large



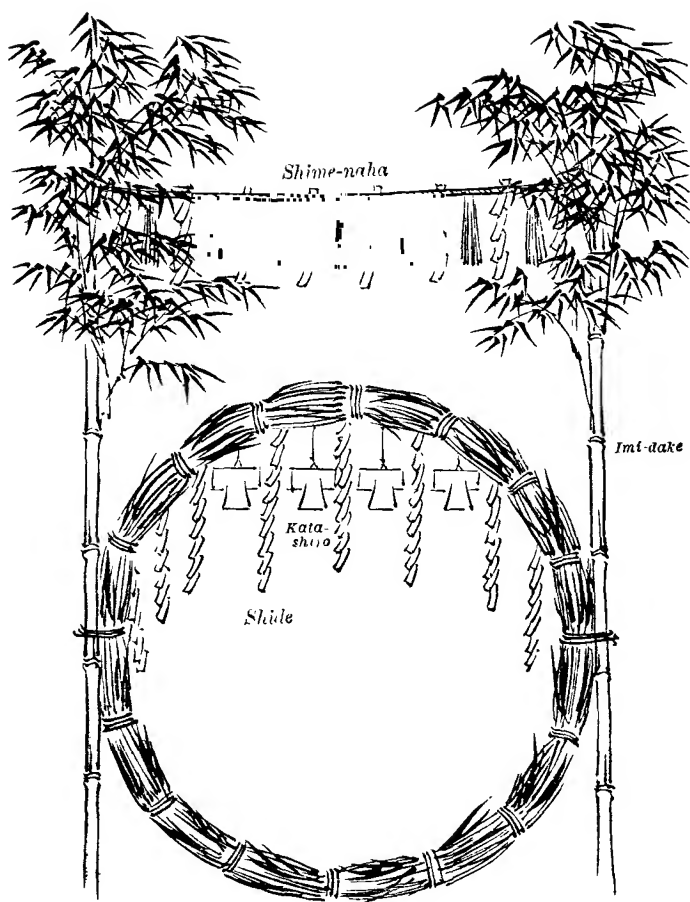
長サ凡ソ四尺余

bamboo, called *imi-dake* (齋竹) “sacred bamboo;” a *shime-nawa* is stretched across, and the inner space of the *Tori-wi* is filled out with a huge *chi no wa* (茅の輪) “reed ring,” from the upper part of which hang down *shide* (paper cuttings) and *tata-shiro*. In June the ring is made of reed, in winter of rice straw. Its circumference is about 8 *ken* (=48 *shaku*).

#### ASHI-DZUTSU

Length about 4' or more;

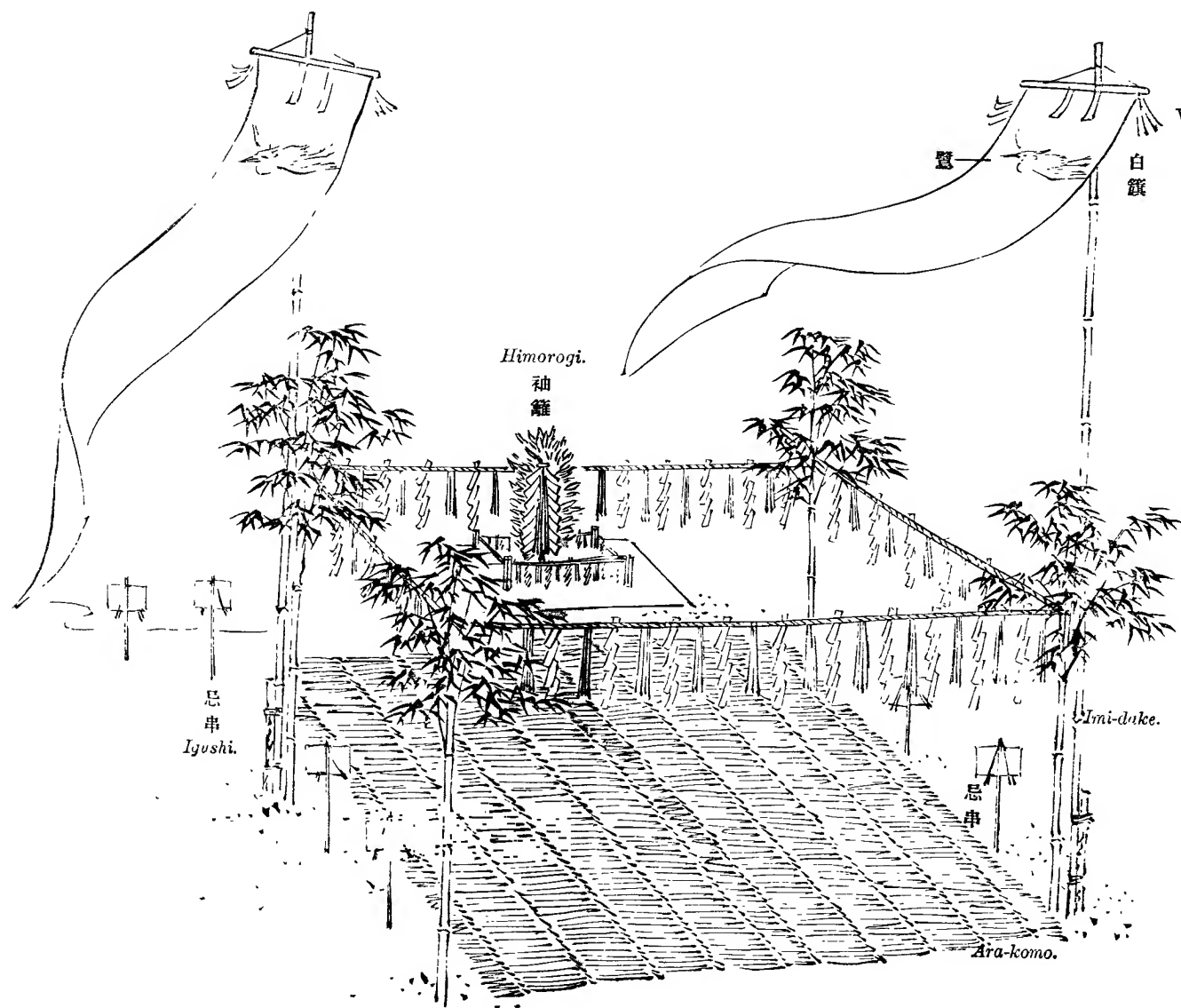
Circumference about 2' or more. (2 pieces).



CHI NO WA (Reed-ring) with IMI-DAKE.







Himorogi.

袖  
籠

忌  
串  
Igushi.

Imi-duke.

忌  
串

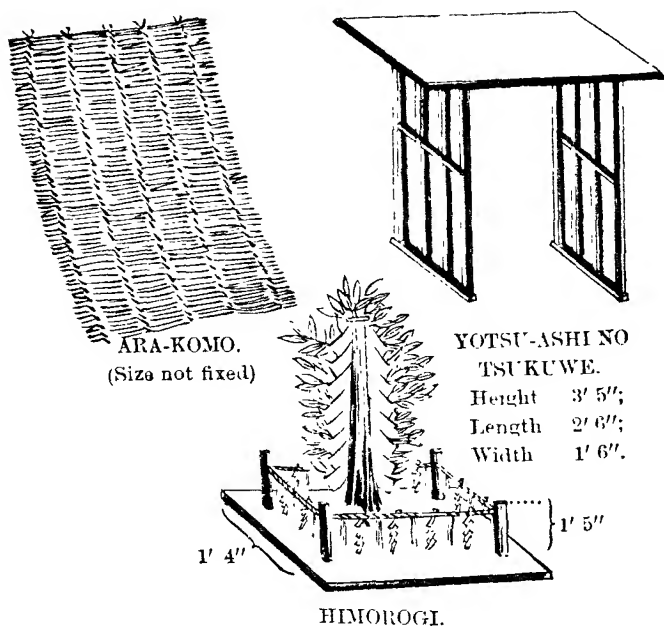
Ara-kono.

White flag with emblem  
of a heron (*sagi*).

白  
旗  
杖  
式  
場

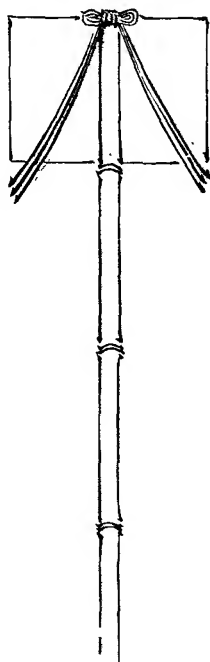


The place for the purification-ceremony proper (the *Harahe do*) is chosen in front of the shrine, in the immediate neighbourhood of the border of the river ; it covers a space of about three *ken* (18 feet) square. After the place has been made ceremonially pure, *umi-dake* are erected at its four corners, *shimenawa* are stretched between them, and the whole space is covered with *ara-komo* "fresh rush mats." An eight-legged table (*yotsu-ashi notsukue*) is put there, and thereon the *Himorogi* (into which the gods are called down by prayer) is placed. Round about the purification place



The middle part, the *Himorogi* proper, consists of a *Sakaki* or *Kashi* (oak) branch, with eight-fold white paper *shide*, and hemp fibres hanging down in the middle. Round about is a kind of fence.

so-called *i-gushi* (忌串) “sacred stakes” are planted in the ground, and on the side where the river flows two “flags of the gods” (神旗 *shin-ki*) are erected.



I-GUSHI.

8 pieces (2 on each side).

(A green bamboo, of about 4' length. The paper insected above is six-fold, the material being *hōsho* paper (a kind of five paper, so called from its having been used in writing the *hōsho*, a letter of instruction issued through the secretary of the Kamakura Shogunate by order of the latter. Brinkley's Dict.). Hemp strips bound in a peculiar way are hanging down from the top of the stake on the left and right hand side.

#### STAFF OF PRIESTS TAKING PART IN THE CEREMONY :

1) One *Thahi-nushi* (齋主) master of rites. The chief priest of the shrine functionates as such. He opens and closes the door of the main shrine (*shinden*) at the beginning and end of the service, and recites the prayer. On the purification place he performs the *kami-oroshi*, (calling down the purification gods into the Himorogi), and

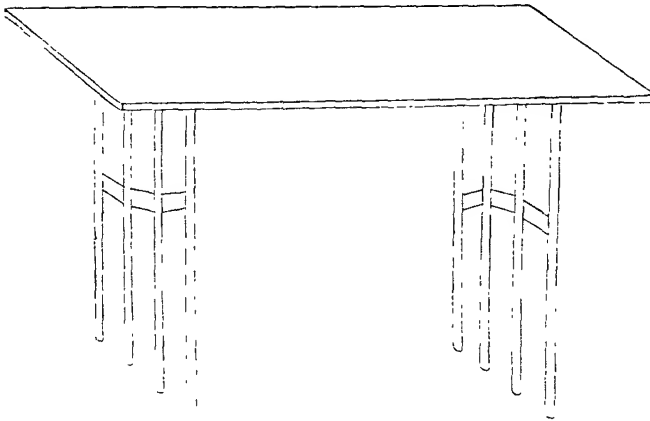


*kami-age* (sending back the gods), and recites the prayer.

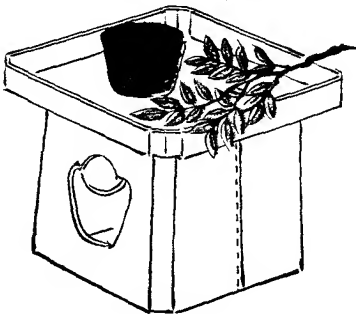
2) One *Kotoshiribito* (典禮) connoisseur, director of the ceremony.

3) One *Norito-shi* (祝詞師). He announces to the assembled people, on the place of purification, the intention of the performance of the *Oho-harahe*, and afterwards recites the *Oho-harahe no kotoba*.

4) One *Mike no Osa* (神饌長) chief of the divine food.



Eight-legged sacrificial table (*yatsu-ashi no shinsen-an*). Length 8'; width 1' 5"; height 2' 5".

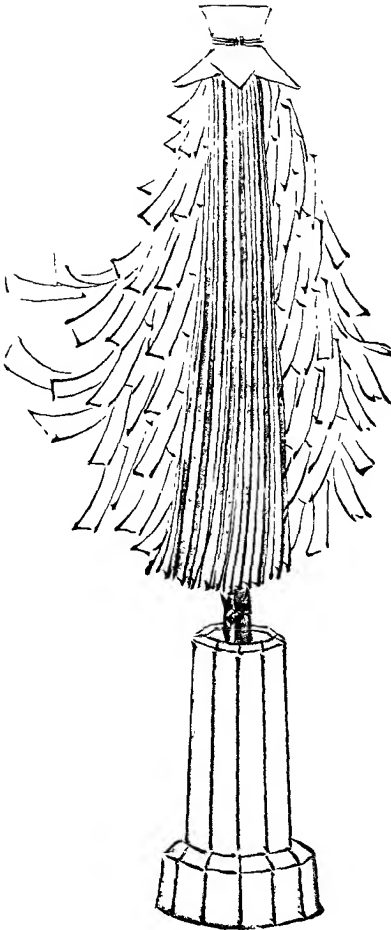


Earthen vessel with salt dissolved in warm water.

Sakaki branch.

Sambō.

He places the food-offerings to the gods on the sacrificial tables in the main shrine, and afterwards takes them again away (after the essence of the food has been consumed by the gods).



A kind of helmet, made of paper, and called *ebōshi-kami*, i-e. paper in the form of an *ebōshi* cap.

*Shide* (cut paper), in eight layers.

Hemp (*asa*).

Two stakes (*kushi*), one of plum-tree wood, the other of bamboo, on which the paper and hemp are fastened.

Octangular stand (*dai*) for the *Cho-nusa*.

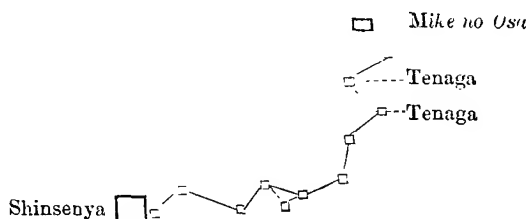
OHO-NUSA, 大蔴 (lit. big hemp), about 4' high from the top to the bottom.

5) One *Shiho-yu-gyōji* (鹽湯行事). He purifies the Himorogi with salt-water. The salt-water is in a white earthen vessel, this on a *Sambō* (wooden stand used in offering sacrifices to the kami) which the priest holds with the left hand, whilst he sprinkles the water with a small *Sakaki* branch held in the right hand.

6) One *Oho-nusa-gyōji* (大麻行事). He purifies the assembled people with the *Oho-nusa* (holding it with both hands and brandishing it over the assembly, first in the direction of his left, then his right, then again his left shoulder: the so-called *sa-yu-sa* "left-right-left").

7) Two *Shidon* 後取, companions and assistants of the *Ihahi-nushi*.

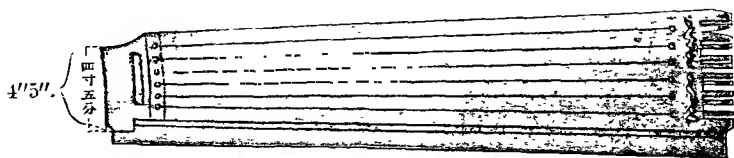
8) *Tv-na ga* (手長) "long-armed," assistants in the offering of the food to the gods. The various articles of food for the gods, placed on a number of *Sambō*, are kept ready in the *Shinsen-ya* "divine food-hall" outside the shrine. In offering, one *Sambō* after the other is brought from the *Shinsenya* and placed on the sacrificial tables. This is done in the following way: The sacrificer proper, the *Mike no Osa*, posts himself directly before the sacrificial tables, and from him to the *Shinsenya*, at a distance of one



Ken from each other, stand a number of *Te-naga*, but not in straight line :

The Sambō are passed from one Tenaga to the other (who have covered their mouth with a white paper fillet, *fukumen*, in order not to pollute the food by their breath) with arms out-stretched at the height of their eyes ; the receiver claps his hands once before taking the Sambō, in token of his readiness, for it would be a high offence to the gods to let anything drop. Finally the *Mike no Osa* receives the Sambō and places it on the table. In the same way, the offerings are taken away again : what has been brought last, is taken away first, and so on. There are fixed regulations for the number of Sambō and the kinds of food to be offered on each occasion. The first Sambō is placed in the middle, the following ones are alternatively placed to the right and left of it. (seen by the public).

9) One *Kamu-koto-shi* (神琴師) player on the divine Koto. He plays the so-called *Suga-yaki* (melody on the Yamato-koto, without accompaniment of ringing) on the *Yamato koto* (sinico-jap. *W'igon*), a six-stringed harp, during the opening and closing of the door of the Main Shrine and during the *kami-oroshi* and *kumi-age*.



Length 4'2".  
YAMATO-KOTO

10) Two *Yosohi-shi* (裝飾師) decorators. They bring and take the tables and other things used in the ceremony.

11) *Reijin* (伶人) musicians; their number is not fixed.

It may be observed that, though the above list of officiating priests is fixed by the regulations, in reality several functions are mostly performed by one man, because it is rarely the case that so many priests are at disposition.

The whole service may be divided into two phases:

A) the preliminary service in the *Shinden*;

B) the purification service proper on the *Harahe-do*.

#### A) IN THE SHINDEN :

When, at about 3 o'clock in the afternoon, all preparations have been finished, the divine officials take their seats before the *Shinden* at a sign of the drum (*dar-ik-ko* first drum).

First, the *Ihahi nushi* mounts up to the *Shinden*, accompanied by the *Shidori* who roll up the *misu* (a blind made of fine bamboo strips, hung before the door of the *Shinden*).

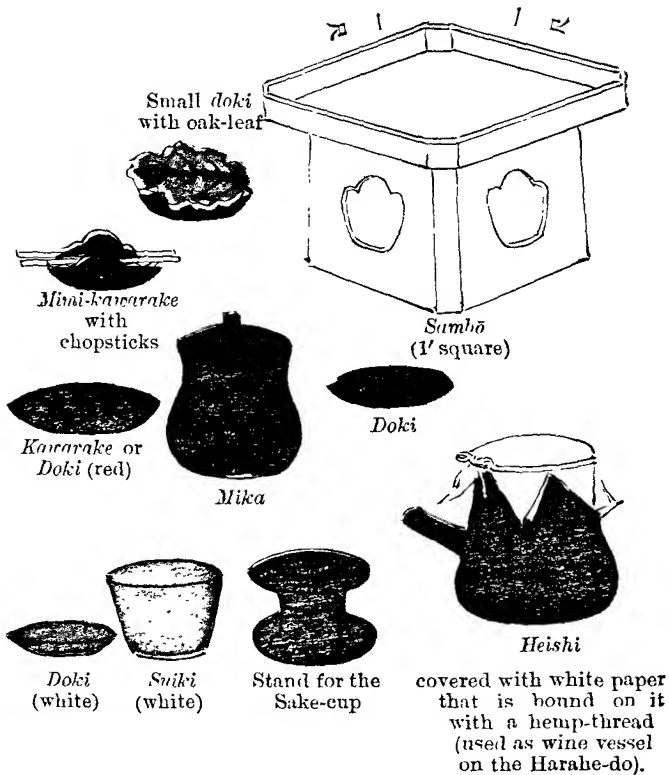
Then the *Ihahi-nushi* stops forward and opens the door with a key. Whilst he does so, the two *Shidori*, squatting behind him, bow down and make the *keihitsu*, i.e. utter three times a long-sustained cry ô!, by which they warn the people to be respectful. At the same time, playing on the *koto*.

Then the *Ihahi-nushi* bows twice and claps his hands without causing a sound (短手 *Shinobi-te*).

Then the *Ihahi-nushi* and *Shidori* go back to their seats.

Then the divine food (*shinsen*) is offered to the gods in the way described under No. 8 (*Tenaga*). First the tables are placed before the sanctuary, and then the Sambō with the food are brought one after the other. In this instance nine Sambō are offered, on which are the following articles.

7	5	3	1	2	4	6
Seaweed	Chopsticks Rice Sake Ama-na	Chopsticks Rice Sake Kara-na	Chopsticks Rice Sake Ama-na	Chopsticks Rice Sake Kara-na	Chopsticks Rice Sake Ama-na	Sea fish
9			8			
Water Salt  Peaches Biwa			Tori-no-ko mochi			



The chopsticks are made of willow-tree and placed on a *mimi-kawarake*, i.e. an unglazed earthen vessel with handles in the shape of an ear.

The rice is put on a small *doki* (=kawarake unglazed earthen vessel), an oak-leaf being first spread on the *doki*.

The sake is kept in 2 bottles (*mika*)

The *kara-na* "sharp-tasting greens" (such as *wasabi* horse-radish, *shōga* ginger, *negi* onion, etc.) and *ama-na* "sweet greens" (such as *seri* *Oenathe stolonifera*, *nasubi*

egg-plant, *yama-imo* mountain-potato, *ninjin* carrot, etc) are placed on a *doki* with an oak-leaf under them. The same is the case with the sea-fish, sea-weed, peaches, *biwa* etc.

The *torinoko-mochi* "egg-shaped *mochi* (i.e. cakes made of pounded glutinous rice) are placed on paper.

The salt is put on a *doki*, and the water in a *suiki* (water-vessel).]

During the offering. music.

Then the *Ihahi-nushi* recites a prayer (*norito*). He invokes the three gods of Suminoye (*Soko-dzutsu no Wo*, *Naka-dzutsu no Wo* and *Uha-dzutsu no Wo*) produced when *Izanagi* washed himself to clean away the pollution contracted in Hades, and the two deities *Oki-nagatarashihime no Mikoto* and *Adzuma-mi-oya no Mikoto*, and asks them to consult with the great gods of the purification-place, in order to remove to Hades all evils, sins and pollutions from the people of *Tsukuda-noshima*, the merchants who come to the shrine, and the families and relations of the officiating priests, and to bestow upon them peace, protection and bliss.

Then twice double bows (i.e. bowing 4 times: *ryōdans ihai*).

Then the *Ihahi-nushi* and all others return to their seats.

Then, on the second signal of the drum, all leave the temple hall, the *Ihahi-nushi* with an *Asa-no-ha* (hemp leaves) in his hand. They go one after the other through and round the *Chi-no-ue*, singing a song, under the



leadership of the *koto-shiri-bito*, and proceed to the purification-place.



ASA NO HA

(wrapped in white paper which is bound with a hemp string).

The going-round the *Chi-no-wa* (*chi-no-wa wo meguru*) is done in the following way: one steps into the ring, turns to the left and goes three times round the left pillar in the *sa-yu-sa* fashion (i.e. once to the left then to the right and then again to the left); then he turns three times round the right pillar in the same fashion, and goes on to the *Harahe-do*. The two songs sung when making

the round of the *Chi-no-wa*, are:

Minadzuki no  
Nagoshi no harahe  
Suru hito ha  
Chitose no inochi  
Nobu to ifu nari.

“The people who perform the *Nagoshi no harahe* (see above § 1) of the watery moon, are said to prolong their lives to thousand years.”

Omofu koto  
Mina tsukine tote  
Asa no ha wo

Kiri ni kirite zo

Harahe tsuru kana.

What [we] think, shall all be annihilated. With this intention, cutting hemp-leaves with cuts, [we] have performed purification."

#### B. ON THE HARAHE-DO.

The *Harahe-tsu-mono* are brought, laid, as stated above, on a table of black wood which is placed on a convenient spot of the purification-place.

First salt-water (*shiho no yu*) is sprinkled.

Then the Ihahi-nushi and Shidori proceed before the *Himorogi* and squat down.

Then the Ihahi-nushi recites the words by which the gods of purification are called down (*kami-oroshi*) into the *Himorogi*. Meanwhile the *Suga-gaki* is played by the koto-player, and the shidori make the *keihitsu*.

Then the Ihahi-nushi bows twice and makes the *shinobi-te* (soundless clapping of the hands).

Then the Ihahi-nushi and Shidori return to their seats.

Then the *Oho-nusa* is brought out (from the shrine.)

Then the *Norito shi* announces to the people his intention of performing the *Harahe*. The people utter their consent (lit. say "yes," which means that they are ready). The *Norito-shi* says: Kore no yu-niha ni ugonohareru hito mina ga ayamachi-okashikemu kusagusa no tsumi-goto wo harahe-do no oho-kamitachi umi-kaba ni mochi-idete Ne no kuni Soko no kuni ni ibuki-hanachi sasurahi

ushinahitemu. Kaku ushinaihiteba kefu yori hajimete tsumi to ifu tsumi wa araji to harahi-tamahi kiyome tamafu koto no yoshi wo moro-moro kikoshimese to noru. I.e. "The great gods of the purification-place will take out into the river and sea all sorts of offences, that may have been committed either inadvertently or deliberately, by the people assembled in this pure court-yard, and blow them away and completely banish them and get rid of them into Hades. Hear you all the circumstance (*yoshi*) of the purification [which is performed with the intention] that from to-day there will be no longer any offence which is called offence, after they have thus got rid of them."

Then offering of divine food. Meanwhile music. [This time only *seven* Sambō are offered, viz.

6	4	2	1	3	5	7
Torinoko-mochi	Ama-na	Sea-fish	Chopsticks Rice Rice Sakadzuki Heishi Heishi	Sea-weed	Kara-na	water Salt Biwa Momo

Then the Ihahi-nushi recites the prayer (*norito*) and at the same time all proceed forward before the Himorogi and squat down. The prayer is directed to the four gods of the purification-place, and asks them to bless the people by their lofty spirit, to take away their offences without leaving any trace, and to enjoy the food and wine presented.

Then *ryō-dan saihai* (bowing 4 times). All do the same.

Then the *Norito-shi* recites the *Oho-harahe no kotoba* (our present ritual).

Then the Norito-shi bows twice, with *shinobi-te*.

Then the manipulation with the *Oho-nusa*.

Then the divine food is again removed (in the reverse order to that in which it has been brought from the Shinsen-ya). Meanwhile music.

Then the Ihahi-nushi and Shidori proceed before the Himorogi and squat down.

Then the double bow and *shinobi-te* of the Ihahi-nushi.

Then the Ihahi-nushi recites the words of the *Kami-age* (sending back the gods). *Suga-gaki* and *keihitsu*, as in the *kami-oroshi*.

Then the Ihahi-nushi and Shidori return to their seats.

Then the *Himorogi* is removed.

Then *ushiro-de* (退手 hand clapping to mark the act of retiring).

Then the *Harahe-tsu-mono* are packed into a boat which is rowed out into the sea in order to throw them away there. In the mean-time, after the *ushiro-de*, the Ihahi-nushi and those priests who have not gone into the boat, return, to the shrine and again take their seats there.

Now the Ihahi-nushi ascends to the Main shrine: double bows and *shinobi-te*.

Then the divine food offered in the Main shrine is removed. Meanwhile music.

Then double bows and *shinobi-te* of the Ihahi-nushi.

Then the Ihahi-nushi goes and shuts up the door of the Main shrine. Meanwhile *Suga-gaki*, and *keihitsu* by the Shidori.

Then the curtain (*misu*) is let down again.

Then *ushiro-de*.

Then the *Ihahi-nushi* and *shi-dori* go back to their seats

Finis.

### § 9. THE PRESENT CEREMONY IN THE IMPERIAL PALACE.

The Kwanpō (Official Gazette) publishes twice a year, towards the end of June and December, regulations with regard to two special ceremonies which take place in the Imperial Palace for the sake of the purification of the Emperor and the officials of the various ministerial departments.

A) The *yo ori* "breaking [bamboo-] joints" ceremony for the Emperor. At 12 o'clock (noon) the decoration of the so-called *Hō-ō no ma* "Phoenix Hall", a room of the palace in which the ceremony takes place, is undertaken. At 1 p. m. the officials of the Kunaishō enter, and the Shōten-chō (Grand Master of the Ceremonies) goes and asks the Emperor to be present. He and all his subordinates wait for His Majesty under the eaves (*hisashi ni*; at present they wait in the corridor). After the Emperor has made his appearance, the Shōtenchō steps forward and inquires after His Majesty's health. Then a Chamberlain (*jijū*) hands to the Emperor an *arayo* cloth<sup>1</sup>). The Emperor takes it, gives it back to the Chamberlain, and this one hands it over to the Shōtenchō. Next, a Shōten (Master of the Ceremonies) takes bamboo canes, called *ara-yo no take*<sup>2</sup>), and hands them to a Chamberlain. The Chamberlain takes with this bamboo five times the measure of the body of the

Emperor<sup>3</sup>), and, this done, he gives the bamboo back to the Shōten. Hereupon a Shōten takes an *ara-yo no tsubo* "rough-joint jar" and hands it to a Chamberlain. The Chamberlain hands it to the Emperor, and after his Majesty has done with it, the jar is given back to the Chamberlain and then to the Shōten. The whole ceremony is then gone through a second time, only *nigo-yo* cloth, bamboo, and jar being used instead of the *ara-yo* objects. Then the Emperor retires. After he has gone, the Shōten betakes himself to the Oho-kawa (great river, in order to throw away all the objects used ; the Sumida-gawa is here understood), and a Shōten-ho Vice Master of Ceremonies) goes with the *mi-nusa* (御麻) to the purification-place (*harahε-do*). Thereupon all retire.

## NOTES.

<sup>1</sup>) *Ara* "rough," in contradistinction to *nigo* "soft," used in the same way as in the Shinto expressions *ara-mitama* "rough or enraged august spirit" (of a god or deceased person) and *nigi-mitama* "soft or propitious spirit ;" *yo* "bamboo joint." The *ara yo* cloth is made of *nuno*, which probably is here equivalent to *asa* "hemp" (I was not able to make it out positively), whilst the *nigo-yo* cloth, mentioned farther down, is made of silk. Wherein the material distinction between *ara-yo no take* and *ara-yo no tsubo* on the one side, and *nigo-yo no take* and *nigo-yo no tsubo* on the other side, lies, I am not prepared to say.

<sup>2</sup>) The number of the bamboo canes is *nine*.

<sup>3</sup>) In taking the measure of His Majesty's body, one

cane after the other is used, each cane being used only once. First of all the entire length of the body is measured, and the exceeding piece of the cane is broken off, wherefrom the name of the whole ceremony: *yo-ori* "the breaking off of the [superfluous] joints [of the bamboo]." Then the measure is taken, in the same manner, from both shoulders to the feet, then from the middle of the breast to the finger-tips of both hands, then from both loins (*koshi*) down to the feet, then from both knees down to the feet. The whole action is of course a symbolic one.

4) He breathes his breath into it.

B) The *Oho-harahe* for the officials, in the court-yard of the place.

At 1½ p. m. arrangements are made in the yard (*teijō*) for the preparation of a *harahe-do*, and the *harahe-tsu-mono* are deposited there. At 2 p. m. the Shōtenchō and others take their seats, together with one official of Chokunin rank, one of Sōnin rank, and one of Hannin rank, of each ministerial department respectively. The two Shōten-ho put rice into the *mi-nusa* which is laid on a table standing in the yard. Then the Shōten-chō calls a Shōten and commands him to perform the purification. The Shōten proceeds to the front of the table and reads the *Oho-harahe no Kotoba*. Then a Shōten steps forward, takes the *Oho-nusa* from the table, steps back, turns his face to all the people sitting in the yard and purifies them standing (He purifies them by flourishing the *Oho-nusa* over them, as described above). Having done, he delivers the *Oho-*

nusa to a Shōten-ho. During this procedure the sitting persons stand up. Then the Shōten, turning in the direction of the great river, calls out: "*Harahe-sare!*" (purify away!). Then the Shōten-ho takes the *harahe-tsu-mono* and goes with them to the great river (to throw them away into the water). Thereupon all retire.

§ 10. LEGENDARY ORIGIN OF THE PURIFICATION CEREMONY,  
AND CHARACTER OF THE HARAHE-TSU-MONO.

The origin of the ceremony of purification is ascribed by Japanese scholars, to two mythical occurrences related in chapters 10 and 17 of the *Kojiki*, and the corresponding passages of the *Nihongi*. It is hardly necessary to remind the critical student that, in point of fact, the two mythical occurrences are not the origin of the ceremony, but on the contrary the framing of the myths, presupposes the existence of the ceremony. The truth is that the two myths, represent only the most ancient Japanese tradition with regard to this peculiar religious custom, and as such they are of the highest value.

The first occurrence is the *ablution of the god Izanagi* after his visit to the lower regions, the land of Yomi (*Yomo*) or Hades, whence he had tried to fetch back his deceased wife Izanami (parallel to the Greek legend of Orpheus and Eurydice!). After his return from the unsuccessful task which had severely tried his nerves, he was seized with regret, and said (*Nihongi* version): "Having gone to—Nay! a hideous and filthy place, it is meet that I



should cleanse my body from its pollutions." He accordingly went to the plain of Abagi [east] of Tachibana [near] the river Woto in [the province of] Himuka in Tsukushi, and purified himself. When at length he was about to wash away the impurities of his body, he lifted up his voice and said: "The upper stream is too rapid and the lower stream is too sluggish, I will wash in the middle stream." By his plunging down and washing, a number of Deities were produced, some of whom play a leading part, later on, in the religious ceremony of purification and are mentioned in our ritual.

Izanagi's ablution is the prototype of the ceremonial lustration required after contact with death, birth and other things impure. Lustrations are a widespread practice, as may be seen from Tylor's *Primitive Culture*, vol. II, pag. 430 seqq. For comparison's sake I will quote two especially striking passages from this work:<sup>1)</sup> Ceremonial lustration to expiate a guilt was used in ancient Peru; after having confessed his sins, the Inca took a bath in a neighbouring river and spoke the following formula: "O river, receive the sins which I have confessed to-day before the Sun, carry them down into the sea and make that they never appear again."

The means most frequently used for removing impurities of the body or soul was the water, the divine waters to which the Hindoo prays: "Take away, ye

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<sup>1)</sup> Possessing only the German edition of Tylor's book, I am not able to reproduce the author's exact words.

waters, everything that is bad in me, what I have done by violence, or in swearing or with untruth.”<sup>1)</sup>)

The second mythical occurrence alluded to is the *punishment of the god Susa-no-Wo*. After the Gods had succeeded in enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired, enraged on account of the misconduct of her brother Susanowo, the chief text of the Nihongi<sup>2)</sup> reports: After this all the Gods put the blame on Susanowo no Mikoto, and imposed on him a fine of one thousand tables [of offerings], and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also reported that they made him expiate it by plucking out the nails of his hands and feet. In the second variant it says: After this Susanowo no Mikoto was convicted, and fined in the articles required for the ceremony of purification (*harahe*). [They took] the ends of his hands as good things to be thrown away (*yoshi-kirahi-mono*), and the ends of his feet as bad things to be thrown away (*ashi-kirahi-mono*); again, of his spittle they made white soft offerings, and of his nose-mucus they made green soft offerings, with which the purification was accomplished. Finally they banished him according to the law of Divine Banishment. The parallel passage in the third

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<sup>1)</sup> This is verse 22 of hymn 23, first Mandala of the Rig-veda. In the original: Idam āpah pravahata yat kim ca duritam mayi, Yad vā ham abhidudroha yad vā śepa utāṅṛitam.

<sup>2)</sup> I prefer to quote the Nihongi, because, at least in this instance, it furnishes richer material than the Kojiki.

variant shows that by the "ends of the hands and feet" are meant the nails of his hands and feet.

The *yoshi-kirahi-mono* (*yoshi* good *kirafu* to abhor and throw away) are according to Suzuki Shigetane's *Nihongi-den*, the signs and symbols of the purification, as it is performed before every divine service (comp. § 2 under C) and we might style them ritual or sacred offerings. The *ashi-kirahi-mono* (*ashi* bad) are penitential offerings provided by the offender in expiation of his offence. For in every process of purification two sides must be distinguished: a good side which aims at procuring luck, and a bad side which aims at doing away with calamity. Motowori is of the same opinion: under *yoshu-kirahi-mono* he understands the sacred utensils used for the rite (the *musu*), and under *ashi-kirahi-mono* the objects which the offender has possessed and used, and which, therefore, must be thrown away as impure. He says that in the case of Susanowo the offence was so grave, that the usual purification-offerings were not sufficient; the nails of his hands and feet had therefore to be added.

The *Rui-jū-san-dai-kyaku* enumerates four categories of *harahe-tsu-mono*, viz.:

- a) 大被米物 Dai no harahe-tsu-mono (great) 28 sorts,
- b) 上 ,, ,, ,, Kami ,, ,, (upper) 26 ,,
- c) 中 ,, ,, ,, Naka ,, ,, (middle) 22 ,,
- d) 下 ,, ,, ,, Shimo,, ,, (lower) 22 ,,

What kind of objects these were in the most ancient time, is shown by the two passages quoted in § 3 from the *Nihongi*: As *Harahe-tsu-mono* are to be forwarded by the

Kuni no Miyatsuko of each province : one horse and one piece of cloth ; moreover by each district-governor : one sword, one deerskin, one mattock, one smaller sword, one sickle, one set of arrows, and one sheaf of rice in the ear ; moreover by each house : one bundle of hemp. And : Each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done. These things may fairly be considered as representing the entire property of the primitive household. As for the Harahe of a single person, evidently his whole movable property was thrown away in grave cases ;<sup>1)</sup> but with the purification of the whole people such a sweeping procedure was, of course, impossible : certain things were chosen as its symbols. In the course of time the spirit of economy asserted itself more and more with regard to the Harahe-tsu-mono, until they were reduced to the comparatively insignificant amount mentioned in § 6.

From what I have said above, the reader will already have understood that the lustration of Izanagi and the punishment of Susanowo are not two different kinds of Harahe, but only two integral elements of one and the same process. Offence and pollution are inseparable ideas with the ancient Japanese :<sup>2)</sup> they are in fact

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<sup>1)</sup> In Connection with this point the fact should be noticed that in his flight from Hades Izanagi throws away all his personal wearing : his black head-dress, many-toothed comb, staff, girdle, upper garment, trowsers and shoes (Nihongi, Aston pag. 25 and 26).

<sup>2)</sup> And not with them alone ! Comp. E. g. Wurm, *Geschichte der indischen Religion*, pag. 96 : The offences against the law through which a man is liable to bring down upon himself punishment in a future life, are pre-eminently regarded as *pollutions*. The danger

identical. He who has committed a crime must be purified, as well as he who has come into contact with something impure; the purification extends to persons and things. The person is purified by lustration, the impure thing is thrown away, or, where that is not possible or advisable (as e. g. when a temple compound has been polluted), it is made pure again by prayer and ceremony. The intimate connection between lustration and expiatory fine, is especially well shown by an incident reported by the *Nihongi* in the Annals of Emperor Richiū as having occurred on the 11th day, 10th month 404 A. D. (Aston, I 308). An Imperial concubine had died, and some one told the Emperor that her death was to be attributed to the impious action of a certain Kurumamochi no Kimi (i. e. Kimi or master of the Cart-keepers) who had gone to the land of Tsukushi, where he held a review of all the Cart-keepers' Be, and had taken along with them the men allotted to the service of the Deities (Kamube no tami). The Emperor straightway summoned to him the Kimi of the Cart-keepers and questioned him. The facts having been ascertained, the Emperor enumerated his offences, saying:—"Thou, although only Kimi of the Cart-keepers, hast arbitrarily appropriated the

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always in this conception of sin, is, with regard to the Hindoos, expressed by Wurm in the following words (same page): The effect of this propensity for external ceremonies has been that the Hindoo, in spite of his deeper conception of evil in the Indian doctrine of the *Weltübel*, has entirely lost the proper moral idea of sin and guilt, so that to-day by sin he understands nothing else but such external pollutions, and is nearly incapable of comprehending sin as having its seat in the human heart.

subjects of the Mikado. This is one offence. Thou didst wrongfully take them, comprising them in the Cart-keepers' Be after they had been allotted to the service of the Gods of Heaven and Earth. This is a second offence." So he imposed on him the bad expiatory fine (*ashi-harahe*) and the good expiatory fine (*yoshi-harahe*), and sent him away to Cape Nagasu,<sup>1</sup>) there to purify and wash (*harahe-misogashimu*). After he had done so, the Emperor commanded him, saying :—"Henceforward thou mayest not have charge of the Cart-keepers' Be of Tsukushi." So he confiscated them all, and allotted them anew, giving them to the three Deities."

Another noteworthy case is told in the Annals of Emperor Yuriaku, 13th year (469 A.D.), 3rd month : "Hatane no Mikoto, great-great-grandson of Saho-hiko [who was again a grandson of Emperor Kogen), secretly seduced (*okaseri*, the same term which occurs so often in our ritual) the courtlady Yamanobe no Ko-shima-Ko. When this came to the Emperor's ears, he gave Hatane no Mikoto in charge to Mononobe no Me no Oho-muraji, and made him call him to account for it. Hatane no Mikoto purged his offence (祓除罪過 *tsumi wo harafu*) by the payment of eight horses and eight swords."

#### § 11. THE RITUAL OF PURIFICATION

##### VIEWED FROM THE STANDPOINT OF JURISPRUDENCE.

Dr Weipert puts, on page 371, the question whether the offences enumerated in the ritual, constitute the

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<sup>1</sup>) In the province of Settsu. Nagasa (Aston) is a misprint.

categories of the criminal law of the primitive Japanese, (die strafrechtlichen Kategorien der japanischen Vorzeit), and whether their treatment in the process of purification can be called a penal resentment (strafrechtliche Ahndung)? He answers the question in the affirmative, without overlooking the fact that the treatment by purification was not the only method of reaction against crimes. There are in the *Kojiki*, and *Nihongi*, numerous instances of arbitrary punishment, inflicted by rulers, chieftains etc, or of private revenge (Dr Weipert quotes some of them from the *Kojiki*), but nothing shows the existence of fixed punitive laws or conventions. The quiet national development of the Japanese criminal law, has been obstructed by the introduction of the Chinese criminal code of the Thang Dynasty, called *Taiho-Ritsu* (because promulgated in the first year of the period *Taihō*, i.e. 701 A.D.), and though, of course, nobody can say in what direction Japanese law would have developed if left alone, it is evident that arbitrary punishment and private revenge would have been checked considerably in the course of time. May I be permitted to conclude this chapter by quoting largely from Dr Weipert's own words (on page 372 seq. of his essay), as it would be impossible to render a more lucid and concise account of this matter? Dr Weipert says :

If we confine ourselves to the prehistoric times of Japan, we find in them no other traces of conceptions of a binding law, than those handed down to us in the rituals dedicated to the gods. It was indeed the power

of the ruler which held the community together, but the idea of the society being subject to lawful restraint was to be found only in the religious sentiments of the people. To the extent of these sentiments alone, can it be said that a lawfully regulated community and a consciousness of such existed in those days. Now, since we take Criminal Law to be the publicly regulated reaction of a community, against all acts of its members which are detrimental to the common interest, we can scarcely hesitate to describe the Oharai (Oho-harahe) as the first source of Japanese Criminal Law."

This statement by no means implies that the acts of purification imposed by the rite, are to be considered as punishments in the present acceptance of the word. On the contrary Motowori is perfectly right in emphatically objecting to an interpretation, which would imply that the tearing off of Susanow's nails was a sort of corporal punishment, or which would make acts of restitution out of the offerings imposed. In either case the principal and original idea, was to symbolise purification, whilst the evils which resulted therefrom to the individual concerned were merely an effect. The same has to be said with regard to the banishment, which is finally pronounced against Susanowo. This measure was merely aimed, at the expulsion of the polluted from the community of the pure, it was a mere consequence of the purification, and not intended as a punishment in itself.

It will therefore be safe to state that in the case of an individual Harahe, a punishment was indeed inflicted on



the wrongdoer ; but it was inflicted for the sake of the whole procedure of purification, not for the sake of the punishment of banishment as such. This procedure bore an entirely religious character, and had no other aim than to settle the account with the gods. We may therefore conclude that the Criminal Law of ancient Japan belonged to the category of the so-called, sacred Criminal Laws ("Sacrales Strafrecht").

Respecting the prosecution of crime, one may perhaps be permitted to emphasize the fact, that frequently repeated purifications of the whole people were considered necessary ; which enables us to arrive at the conclusion that the application of an individual Harahe was rarely resorted to, and perhaps only in cases of an exceptional character, so that private revenge had ample opportunity to assert itself.

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## RITUAL.

### [TRANSLATION.]

[I.] He says<sup>1)</sup>:

“Hear all of you, assembled princes of the blood, princes,<sup>2)</sup> high dignitaries and men of the hundred offices.”

[II.] He says :

“Hear all of you, that in the Great Purification of the [present] last day of the sixth month of the current year, [the sovrän]<sup>3)</sup> deigns to purify, and deigns to cleanse the various offences which, may have been committed either inadvertently, or deliberately,<sup>4)</sup> especially by the [persons] serving at the Imperial court, [viz.] the scarf-wearing attendants, the sash-wearing attendants [of the kitchen],<sup>6)</sup> the attendants who carry quivers on the back,<sup>7)</sup> the attendants who gird on swords,<sup>7)</sup> the eighty attendants of the attendants,<sup>8)</sup> and moreover<sup>9)</sup> by the people serving in all offices<sup>10)</sup> ”

[III.] He says : Hear all of you :

The sovrän's dear progenitor and progenitrix,<sup>11)</sup> who divinely remain in the Plain of High Heaven; deigned to assemble by their command<sup>12)</sup> in a divine assembly, the eight hundred myriads of gods, and deigned to consult in divine consultation<sup>13)</sup>, and respectfully<sup>14)</sup> gave the mandate with the words : “Our sovrän Grandchild's<sup>15)</sup> augustness shall tranquilly rule the Luxuriant Reed-plain Region of Fresh-young Spikes<sup>16)</sup> as a peaceful country.”

[The divine progenitor and progenitrix] deigned to arraign with divine arraignment the savage Deities<sup>17)</sup> in

the country thus given in charge ; and deigned to expel them with divine expulsion : and silenced the rocks, and trunks of trees, and isolated leaves<sup>18)</sup> of the herbs that [formerly] had spoken ; and letting him go from the Heavenly Rock-Seat,<sup>19)</sup> and dividing a road through the eightfold heavenly clouds with a mighty road-dividing,<sup>20)</sup> they respectfully sent him down from Heaven, and respectfully gave [the land] in charge to him.

As the centre of the countries of the four quarters thus given in charge, was respectfully destined the country Great Yamato, where the sun is seen on high<sup>21)</sup>, as a peaceful country ; .....and making stout the House<sup>22)</sup>-pillars on the nethermost rock-bottom, and making high the cross beams<sup>23)</sup> to the Plain of High Heaven, [the builders] respectfully constructed the fresh Abode<sup>24)</sup> of the sovran Grandchild's augustness, in order that He might hide [therein] as a shade from the heavens and as a shade from the sun,<sup>25)</sup> and tranquilly rule the country as a peaceful country.

As for the various sorts of offences which may, have been committed either inadvertently, or deliberately by the heaven's increasing population,<sup>26)</sup> that shall come into being in the country, a number of offences are expressly distinguished<sup>27)</sup> as heavenly offences;<sup>28)</sup> [viz.] breaking down the divisions of the rice-fields,<sup>29)</sup> filling up the irrigating channels,<sup>30)</sup> opening the floodgate of sluices,<sup>31)</sup> sowing seed over again,<sup>32)</sup> setting up pointed rods<sup>33)</sup> [in the rice-fields], flaying alive and flaying backwards,<sup>34)</sup> evacuating excrements [at improper places].<sup>35)</sup> [These are

distinguished] as heavenly offences.<sup>37</sup>) As for earthly offences,<sup>36</sup>) there will be forthcoming a number of offences [viz.] cutting the living skin,<sup>37</sup>) cutting the dead skin,<sup>38</sup>) albinos,<sup>39</sup> being affected with excrescences,<sup>40</sup> the offence of [a son's] cohabitation with his own mother,<sup>41</sup> the offence of [a father's] cohabitation with his own child,<sup>42</sup>) the offence of [the father's] cohabitation with his step-daughter,<sup>43</sup> the offence of [a man's] cohabitation with his mother-in-law,<sup>44</sup> the offence of cohabitation with animals,<sup>45</sup> calamity through crawling worms,<sup>46</sup> calamity through the gods on high,<sup>47</sup> calamity through birds on high,<sup>48</sup>) killing the animals [of other people],<sup>49</sup>) the offence of using incantations.<sup>50</sup>)

If such [offences] are forthcoming, the Great Nakatomi<sup>51</sup>) in accordance with the ceremonies in the Heavenly Palace,<sup>52</sup>) cutting the bases, and cutting off the ends of the heavenly young little trees,<sup>53</sup>) shall [make them] into thousand tables<sup>54</sup>) and deposit [upon them] in abundance [the purification-offerings]; shall mow and cut off the bases, and mow and cut the ends of heavenly fine strips of rush,<sup>55</sup>) and split them thinner and thinner with the needle<sup>56</sup>); and shall recite the powerful ritual-words of the heavenly ritual.<sup>57</sup>)

If he thus recites [the heavenly ritual], the heavenly gods,<sup>58</sup>) pushing open the heavenly Rock-door,<sup>59</sup>) and dividing a road through the eight-fold heavenly clouds, with a mighty road-dividing, will hear [the ritual-words]; [and] the earthly gods<sup>58</sup>) ascending to the tops of the high mountains, and to the tops of the

low mountains,<sup>60)</sup> and tearing asunder the smoke<sup>61)</sup> of the high mountains, and the smoke of the low mountains, will hear [the ritual-words],<sup>62)</sup>

If they thus hear [the ritual words], it is to be expected that<sup>63)</sup> any offence which is called offence<sup>64)</sup> will disappear, especially in the court of the sovran Grand-child's augustness,<sup>65)</sup> and [also] in the countries of the four quarters of the region under heaven ; ..... and it is to be expected that no offences will remain, like as the wind of [the wind-deity] Shinato<sup>66)</sup> blows asunder the eight-fold heavenly clouds ; ..... as the morning-wind and the evening-wind blow away the dense morning-mist<sup>67)</sup> and the dense evening-mist ; ..... as one unties at the prow and unties at the stern the large ships lying in the large harbour<sup>68)</sup> and pushes them out into the Great Sea-plain<sup>69)</sup> ; ..... as one clears away the shrubs of the dense bushes yonder<sup>70)</sup> with the sharp sickle of a tempered sickle<sup>71)</sup>.

The offences<sup>72)</sup> which [the sovran]<sup>73)</sup> in this expectation deigns to purify and deigns to cleanse, ..... will be carried out into the great Sea-plain by the goddess called Maiden-of-Descent-into-the-Current<sup>74)</sup>, who resides in the current of the rapid stream that in falling comes boiling down the ravines,<sup>75)</sup> from the tops of the high mountains, and the tops of the low mountains.

And when she has thus carried [them] out, the goddess called Maiden-of-the-swift-opening,<sup>76)</sup> who resides in the eight hundred meetings of the brine of the eight

brine-currents, of the eight hundred currents of the brine of the fresh brine<sup>77</sup>), will take them and swallow them down with gurgling sound.<sup>78</sup>)

And when she has thus swallowed [them] down with gurgling sound, the god called the Lord-of-the-Breath-blowing-place who resides at the Breath-blowing-place<sup>79</sup>), will take them and utterly blow them away with his breath into the Root-country, the Bottom-country<sup>80</sup>).

And when he has thus blown [them] away, the goddess called the Maiden-of-Swift-Banishment<sup>81</sup>), who resides in the Root-country, the Bottom-country, will take them and completely banish them and get rid of them.

And when they have been got rid of, it is to be expected that from this day onwards, there will be no offence which is called offence, in the four quarters of the region under heaven, especially with regard to all people of all offices who respectfully serve in the court of the Sovran : .....

....and in this expectation, having led hither and put there a horse,<sup>82</sup>) as a thing that hears with its ears pricked up to the Plain of High Heaven, [He] deigns to purify and deigns to cleanse<sup>83</sup>) through the Great Purification, at the setting of the evening-sun on the last day of the watery moon<sup>84</sup>) of this year."

[IV.] He say :

"You diviners of the four countries<sup>85</sup>), leave and go away to the great river-way,<sup>86</sup>) and carry away [the offences] by purification."

## NOTES.

1) In the original 宣 is read *noru* by N. Motowori, Hirata and Haruyama, *noru-tamafu* by Mabuchi and Shikida. Like Satow I have adopted the view of Motowori. 'He' is the reader of the ritual, the Great Nakatomi (comp. note 51), and word rendered by 'says' signifies that the speaker is supposed to be speaking the words of the Mikado (Satow, VII page 112, note 1).

2) 親王諸王 *Miko-tachi Oho-kimi-tachi* (*tachi* plural suffix). *Mi-ko*, lit. "august child," or rather its sinico-jap. equivalent 親王 *shinnō* "prince of the blood" is, according to the Keiji-Ryō) part of the Taihō-Ryō) the old Japanese designation of a son of the Mikado. Every other prince was styled *oho-kimi* "great lord," sinico-jap. 王, *ō*, *wō*, plural 諸王 *sho-ō* "many kings" = *Ohokimi-tachi* of our text. The distinction between *shinnō* and *sho-ō* seems to have been introduced during the reign of the Emperor Temmu, for it is first mentioned in the Nihongi in an Imperial edict dated the 15th day of the second month of the fourth year of this Emperor (16th March, 675). The brothers and sister of the Emperor were also included in the term *shinnō*. Later on this title was applied only to those princes upon whom it was specially conferred by the Emperor. Comp. the present writer's commentary on the above mentioned passage of the Nihongi in his German translation, Book 29 page 10, note 19.

From the fact that a distinction probably first made under the reign of Emperor Temmu, is referred to in the

opening words of our ritual, we are by no means entitled to conclude that the ritual was composed during or after the reign of this Emperor, for the bulk of this and several other rituals is no doubt very much older than Emperor Temmu's time. The truth is that up to the Engi period, the text of the Norito was probably subjected to various interpolations, of a character not perfectly congruous with the spirit and conditions of antiquity. I concur with Motowori Toyokahi in regarding the first clause of the present Norito as a later addition. The expression *momo no tsukasa* (百箇) "the hundred offices" is, of course, only the Japanized rendering of a purely Chinese phrase.

3) The subject is not expressed, but must be supplied from the verbal forms *harahi-tamahi kiyome-tamafu* "deign to purify and deign to cleanse." I agree with Motowori and the majority of the Japanese commentators in referring the honorific—*tamafu* "deigns" to the sovereign at whose command the ceremony of purification is undertaken, and who, therefore, figures so to say as the purifier himself. Arakida Morikuni, however, in his *Oho-harahi no Kotoba Shin-kai*, refers *tamafu* to the Oho-Nakatomi, the reader of the ritual, and explains therefore: I (the Oho-Nakatomi) purify and cleanse." He argues that the Nakatomi use the honorific *-tamafu* with regard to his own action, because it is undertaken for the benefit of such high persons as the princes of the blood etc, and points to the similar use of the phrase *mauoshi-tamahaku* in two passages of the congratulatory address of the Chieftains of Idzumo (Norito 27) where *Idzumo no kuni no kuni-no-miyatsuko*



*nanigashi kashikomi kashikomi mo mowoshi-tamahaku*, resp. *kamu-hogi no yogoto mawoshi-tamahaku to mowosu* evidently mean: "I, the chieftain of the province of Idzumo, of such and such a Kabane and name, declare humbly to the Emperor in reverence, in reverence," resp. "I declare humbly to the Emperor the congratulatory words of the divine congratulation; [thus] I declare,"

The expression *harahi-tamahi kiyome-tamafu* occurs a second time in our ritual, in the passage immediately preceding the mentioning of the goddess *Se-oritsu Hime*; here again Motowori refers *-tamafu* to the Emperor, whilst Hamyama refers it to the gods who carry away the sins. Motowori's interpretation seems preferable, for the ceremony of purification which is executed at the command of the Emperor extends to the throwing away of the purification offerings into the water; only then the action of the Gods, in carrying away the purification-offerings, the symbols of the thrown-away sins, is supposed to begin.

4) *Ayamachi-okashikemu kusa-gusa no tsumi* 過犯ヶム 雜々罪. I deviate in the interpretation of this phrase from Dr Weipert who takes it to mean only "sins committed through inadvertency" and lays special stress on this meaning in his note on page 375. I have, however, little doubt that my interpretation is the correct one, *ayamatsu* (過) meaning "to do anything amiss, to fail through inadvertency," like the modern *shi-zokonau*, and *okasu* (犯) "to do anything or to transgress deliberately, knowingly" (not simply "to commit" in its usual light

sense ; comp. also its meaning in the phrases quoted notes 41—45), so that *ayamachi-okasu* is an antithetical, not an attributive compound. Some of the best Japanese authorities (Shikida, Haruyama etc) are of the same opinion. Satow, W. R. p. 53 : Committed in ignorance or out of negligence.

5) *Hire kakuru Tomo-no-wo* “scarf-wearing attendants,” i.e. *uneme* court-ladies,” because the *uneme* wore a *hire* “scarf” hanging round the neck and shoulders as an ornament. *Tomo-no-wo* signifies properly the “head of a company” (*tomo*=組 *kuui*, *wo*=*wosa*) From the most ancient times to the end of the Tokugawa period the Mikado was served only by women. Comp. Satow’s note on *Oho-mi-ya-no-me* vol. VII, page 122. An illustration of the *hire* is given in Modzume’s Daijirin. By an Imperial decree of the 28th day, 3rd month, of the 11th year Temmu (10th May, 682), mentioned in the Nihongi, the *uneme* were forbidden henceforth to wear scarfs. By the same decree also, the stewards (see following note) were forbidden to wear shoulder-straps.

6) *Tasuki kakuru Tomo-no-wo* “sash-wearing attendants,” i.e. *kashihade* or “(Imperial) stewards.” The steward wore a *ta-suki* “hand-helper,” i.e. a cord passed over the shoulders and attached to the wrists, in order to assist the arms in supporting a heavy tray. The modern *tasuki* worn by women to keep the sleeves out of the way when working, is different from it. The wearing of *tasuki* was forbidden by Imperial decree in 682 (see preceding note). When preparing the food for the Emperor, the stewards

wear to the present day a *fukumen* (=covering the face), i.e. a mask of white paper fastened with a string behind the ears over the mouth, to prevent their breath from touching and thereby polluting the food; they are also not allowed to touch it with the hands, e. g. in cutting fish or meat, but must seize the food with *hashi* "chopsticks" in the left hand, and cut with the knife in the right hand. The same holds good with regard to the preparation of the offerings placed in the Shintō shrine.

7) *Yugi ofu tomo-no-wo* "attendants who carry quivers on the back," and *tachi haku tomo-no-wo* "attendants who gird on swords," i.e. military officers (here perhaps more especially palaceguards). *Yugi* is the oldest word for "quiver;" in the middle ages it is called *yanaguchi* and still later *ebira*. It was always carried on the back (*ofu*; ep. also Manyōshū 20: *Masurao no yugi tori-ohite idete ikeba*), and its shape, at least of such quivers as were carried on ceremonial occasions, may be guessed from a passage in the 内宮長歷送官符: "there were used] 24 brocade [covered] quivers, length 2.4 feet, width above 6 inches, width below 4½ inches, mouth hole for the arrows 2,9 inches square; made of Hinoki wood, etc."

8) *Tomo-no-wo on ya-so tomo-no-wo*, i.e. all the attendants in the Mikado's court, among whom the above mentioned four classes of *Tomo-no-wo* are also included. *Ya-so* "eighty" means simply "many."

9).....*wo hazimete*..... I have rendered this by "especially ... ..and moreover....."; more literally

it would have been : *beginning from* the [persons] serving  
 . . . . . *down to* the people.

10) *Tsukasa-dzukasa ni tsukahe-ma'suru hito-domo*, i.e. all officials of the country who do no direct service in the Imperial palace.

Section I and II being a *senmyō* (宣命) "Imperial message," from the introduction to the ritual proper which is contained in section III.

11) *Sumera-ga-mutsu kamurogi kamurumi*, see Satow VII, page 114, note 6. The mythical ancestors of the Emperor, viz. *Taka-mi-musubi no Kami* "the High-August-Producing Deity" and *Ama-terasu-oho-mi-kami* "the Heaven-Shining-Great-August-Deity," the Sun-goddess, are meant. *Sumera-ga* is contracted from *sumera aga* "soveran his," *aga* referring to the Grandchild.

12) *Mi-koto mochite* "by [their] august word." See Satow VII, page 113, note 5.

13) *Taka-mi-musubi* and the Sun-goddess assembled the other gods in council, in the bed of the Tranquil River of Heaven, (the Milky Way) to consider which deity should be sent down from Heaven to subdue the uproarious deities then inhabiting Japan, (the descendants of *Susa-no-wo no Mikoto*) and thus prepare it for the peaceful rule of the Sun-goddess, 'descendants. See Satow IX. page 205, note 8, and Chamberlain's *Kojiki*, Sect. 30-33.

14) The self deprecatory auxiliary verb—*matsuru* "to serve" is here used, because the mandate is given to an august person, the predecessor of the Japanese Emperors.

15) The *Sume-mi-ma no mikoto* "sovrän (august) Grandchild's augustness" is the grandchild of the Sun-goddess, *Ama-tsu-hiko-Ho-no-Ni-nigi no Mikoto* "His Augustness Heaven's-Prince Rice-ear-Ruddy-Plenty," for whose fuller name see *Kojiki*, page 106, note 5. His descent and later experiences are described *Kojiki*, sect. 33 sequ. His father *Oshi-ho-mi-mi no Mikoto* was properly the son of *Susa-no-wo no Mikoto* and only adopted by the Sun-goddess as her son, therefore really her nephew. See *Nihongi* and *Kojiki* (sect. 13 sequ.)

16) I. e. Japan. See Satow IX, page 204, note 7.

17) *Kunuchi* (contracted from *kuni uchi*) *ni araburu kami-domo*, comp. *Kojiki*, sect. 30: *chihayaburu araburu kuni tsu kami-domo* "violent and savage Earthly Deities." The Earthly Deities were those born and dwelling in Japan, contradistinction to the "Heavenly Deities" who either dwelt in Heaven, or had originally descended to Earth from Heaven. The subjugation of the savage Earthly Deities, and the silencing of the "rocks and trunks of trees and isolated leaves of the herbs that had spoken," and the subsequent conquest of Yamato by the Emperor Jimmu, are probably a legendary echo of the eastward invasion of the Japanese from Kyūshū, into the main island of Japan. The Earthly Deities seem to be the deified chieftains of tribes akin to the Japanese who immigrated into Japan before, and were subjugated by, them, whereas the "rocks and trunks of trees and isolated leaves of the herbs that had spoken" seem to refer to the original natives of Japan who lived in the forests and mountains, viz. the Ainu.

The pacification of these deities was undertaken by the two Gods *Take-mika-dzuchi no Kami* and *Futsu-nushi no Kami* (so the names according to the Nihongi; in the Kojiki, sect. 32 they are *Take-mika-dzuchi-no-wo no Kami* and *Tori-bune no Kami*).

18) *Kaki-ha* or *kaki-ba* presents some difficulty. It is mostly explained as equivalent to *kata-ha* :... "single or isolated leaves;" according to Shikida it is an abbreviation of *akaki ha* ..... "red leaves." Satow IX, page 194 translates "the least leaf."

19) I. e. his place in Heaven. *Iha* "rock" is considered to be merely an honorific.

20) This is related with nearly the same words in Kojiki, rect. 24.

21)

22) *Mi-ya* "august house" means indiscriminately the house of a chieftain, the tombs of the dead and the temples of the gods. Satow VII, I23, note 29.

23) *Chigi* "cross-beams," i. e. the projecting ends of the rafters of the roof. Shintō temples build in the archaic style, as the temples of Ise, the Yasukuni shrine in Tōkyō etc. have preserved this peculiarity of the primeval Japanese house. See Satow's description of the architecture of Shintō temples, in vol. II of these Transactions and his Handbook, 2nd edition, p. [65].

24) *Mizu no mi-araka* "fresh, i. e. beautiful august abode." *araka* is derived from *aru ka* "place where one lives."

25) This means that the house protects the Mikado

from the weather and the heat of the sun. Satow VII, 123, note 30.

26) *Ame no mazu hito-ra* "the heavenly surplus-population "or" the heavenly increasing population." i. e. men. This expression has its origin, in an incident told with regard to the flight of Izanagi no Mikoto from Hades: Kojiki sect. 9, Aston's Nihongi p. 25. When Izanagi had reached the Even Pass of Hades, he was overtaken by his wife Izanami who pursued him. Izanagi blocked up the path between himself and her with a huge rock, and both standing opposite to one another, Izanagi pronounced the formula of divorce. 'upon this,' continues the Nihongi, 'Izanami no Mikoto said: My dear Lord and husband, if thou sayest so, I will strangle to death the people of the country which thou dost govern, a thousand in one day. Then Izanagi no Mikoto replied, saying: My beloved younger sister, if thou sayest so, I will in one day cause to be born fifteen hundred.'

27) *Nori-wakete* from *nori-wakuru*: *nori* "announcing," where the character 法 *nori* is used phonetically in stead of 宣 *nori*, and *wakuru* "to distinguish." In the text the expression *ama tsu tsumi to* "as heavenly sins" is put twice, once before, and then after the list of the heavenly sins, whereby the construction becomes a little cumbersome. Haruyama advises to supplement the word *idemu* "will be forthcoming" of the second list in meaning also to the first one; then the literal translation would be: "as heavenly sins a number of sins, [viz.]....., distinguishing [them] expressly as heavenly sins, [will be forthcoming]."

28) In the Japanese order of words the term *kokodaku no tsumi* "a number of sins, many sins" follows the enumeration of the seven heavenly sins) *ama tsu tsu mi*), and farther on also, the enumeration of the earthly sins (*kuni tsu tsumi*). In taking *kokodaku no tsumi* as an apposition to what precedes, I agree with the generally accepted interpretation. The author of the Gogoshaku, Fujiwi, however thinks that *kokodaku no tsumi* must be connected with the preceding words by "and," so that the meaning would be: "there are expressly distinguished as heavenly sins: breaking down.....and a number of [other similar] sins." As instances of other heavenly sins Fujiwi mentions: damaging the crop and pollution of pure (sacred) buildings (f. ex. temples, or any locality where religious rites are performed).

The so-called HEAVENLY SINS are in reality nothing else but those offences which, according to the mythological tradition, had already been perpetrated by the unruly god *Susa-no-wo* "*Impetuous-Male*" in Heaven (see Kojiki, sect. 15, Nihongi p. 40 sequ., and especially p. 48), whence the name *Susa-no-wo* is the mythical scapegoat to whom all crimes which the primitive Japanese considered as most heinous, are attributed; he is, so to say, the personified register of all deadly sins (i. e. sins against agriculture and ritual purity; see the remarks later on) committed by men. Compared with the various passages of the Nihongi, the list of *Susa-no-wo*'s sins in the Norito is not quite complete. There are not mentioned the "letting loose in autumn, the Heavenly piebald colts and making



them lie down in the midst of the rice-fields," and the "stretching division ropes round the rice-fields in autumn, when the grain was formed." The former was probably omitted from the Norito, because it admits of no generalization and could not possibly be enumerated as a crime perpetrated often by men; the latter because it was only an offence of lighter kind, a mere unlawful claim to the ownership of the land, which did not in itself interfere with the successful cultivation of the fields and the necessary food-supply of the people. The Kojiki, on the other hand, is even less explicit than the Norito: it omits the *hi-hanarhi*, *kushi-sashi* and *shiki-maki*. The third recognized source of ancient Japanese mythology and history, however, the KOGOSHŪ (compiled in 807 from traditions of the *Imibe* family), gives a list of *Susa-no-wo's* misdeeds which is perfectly identical with the list of the "heavenly sins" in the Norito. There is an evident connection between their statements, and I have no doubt but that *Imibe Hironari*, the Shintō priest and compiler of the KOGOSHŪ, shaped his statement according to that of the OHO-HARAHE NO KOTOBA, which was, of course, well known to him.

The etymology of the word *kokodaku* is unknown. Mabuchi identifies the first part *koko* with *koko* in *koko-soko* "here and there" and says that *koko* alone has already the signification "many;" *daku* is derived by him from *boku* (sic!) which he considers to be a contraction of *bakari*. Motowori is, of course, right in rejecting such a fanciful etymology. It occurs also often in the MANYŌSHŪ

as *kokota*, *kokoda*, *kokodaku* with the meaning "thus much, in this extent," e. g. *kokota tomoshiki* "thus rare," *kokodaku mo wa ga moru mono* "that which I guard to this extent." I am inclined to see in *koko* either the doubled demonstrative pronoun *ko* "this," or rather the compound *ko-ko* "this place," and in *ta*, *daku* an element which is akin to the modern *dake* "as much as, this much."

The so-called EARTHLY SINS enumerated after this are said to have been committed only since the time of Jimmutennō, and to be, therefore, of later origin than the heavenly sins. For anybody who is not a strict believer in the absolute truth of the ancient Japanese traditions, this view requires no refutation. Yet there is a hidden point in this assertion which deserves attention. No. 1 to 5 of the heavenly sins constitute disturbances in the cultivation of the rice-fields, and endanger the food-supply of the people, so that we need not be astonished to see them condemned in the first place—as Dr Weipert rightly puts it: what to-day appears to us to be hardly worse than a somewhat strong kind of rude misdemeanour (*starke Art groben Unfugs*), was then an execrable crime, since it threatened the basis of subsistence which even apart from that was probably only a poor one. The 6th and 7th in the list offend against the idea of *ritual purity*, the highest moral notion and watchword of Shintoism. The *heavenly sins* seem consequently to comprise all those trespasses, which the Japanese in their most primitive state of society considered as crimes perpetrated against the interests of the community, and apt to bring down

upon them the wrath of the gods. The *earthly sins*, on the other hand, comprise trespasses against the life, welfare, and property of individual persons (cutting the living skin, bewitching people, killing the animals of other people), incest, bestiality, and several kinds of unusual calamity, which were considered to be a punishment of the offended gods. Only the "cutting of the dead skin," (desecration committed on corpses) might be enumerated as a direct offence against "purity," because every contact whatever with a corpse was, and is regarded by the Shintoists as polluting.

Satow, Westminster Review, p. 49 sequ., adopts the opinion of the Japanese commentators, who explain the distinction between heavenly, and earthly sins, as based on the myth, but gives also another interesting explanation of the way in which the division may have arisen: The so-called heavenly offences are chiefly such as would be possible only in an agricultural community, or to agriculturists living in the midst of a population of hunters, and fishermen. Now, there is good reason to believe that the immigrants from the continent of Asia, who originally settled in the province of Izumo, the seat of the earliest Japanese civilisation, were tillers of the ground. They conquered and ruled the aboriginal hunters, and fishermen, but the two races, instead of amalgamating, for a long time separately pursued their hereditary occupations. That men who apparently came from the sea had in reality descended from heaven, was an idea easily accepted, and a celestial origin being thus attributed to the

superior part of the community, the word heavenly would be adopted generally to express whatever was peculiar to their mode of life, and in enumerating the offences of the whole people, was consequently applied to offences which could only be committed by the agricultural class.

The "heavenly sins" and "earthly sins" constituted the regular list of sins in the Oho-harabe no Kotoba, whether they had been actually committed or not. But that is not all. Before the purification ceremony the Nakatomi heard the confession of the other persons taking part in it, and enumerated the sins of which he had been thus informed in the Norito, after having recited the regular list. (I have this information from Motowori Toyokahi's lectures).

According to N. Motowori, *tsumi* "sin, offence" includes three categories, viz. *kegare* "pollution," *ashiki waza* "ill-deeds," and *uazahahi* "calamities." That certain kinds of *uazahahi* (see notes 46-48) were included in the notion of *tsumi*, shows their being considered as divine judgments: they are injuries which come to us from the unseen world. In this respect the sinico-jap. term *ten-kei-byō* (天刑病) "Heaven's-punishment-disease," i. e. leprosy, deserves attention as corroborating our view. *Kuni-tsu-tsumi* is literally "country-sins;" but in the archaic language, *kuni* had also the wider meaning of "earth," especially where it is used in contrast with *ame* "Heaven."

For curiosity's sake only, I will quote the etymology given by some scholars for the word *tsumi*. They say :

*tsumi* is properly *tsutsumi*, from the verb *tsutsumu* "to cover, to conceal," and signifies generally anything bad which one would like to conceal from other persons.

Whilst I am inclined to think that the ideas of offence (*ashiki waza*) and pollution (*kryaru*), both not clearly distinguished from one another, form the proper meaning of the word *tsumi*, and that the idea of calamity (*wazahahi*) was included into it only secondarily, because calamity was considered to be a divine punishment, Satow in W. R. p. 51, takes a somewhat different view. He says: If the word *tsumi*, which we are forced by its modern applications to render "offence," had from the first possessed that signification and no other, it is difficult to see how it could have come to be applied, as we have seen that it was, to a large class of occurrences which were either unavoidable misfortunes, or at worst, the result of carelessness. Moreover, the word *tsumi* itself conveyed at first no idea of guilt, but simply expressed something that was disagreeable, whether in the acts or the appearance of men. In fact, we have here one of those numerous cases discoverable by students of early history, in which a word starting with a general, undefined, obscure signification, fully corresponding to the vague notion of the men who use it, gradually becomes restricted in its application, to one of the ideas which emerge out of the chaos, and thus obtains a distinct and unequivocal meaning, while other new terms are adopted to express the remaining products of the medley.

29) *A-hanashi*, from *a=aze* (*aze* is a compound, whose

latter part *z* is = *se* "back"), the low, narrow dykes which separate the rice-fields from another, and *hanatsu* "to sever." By breaking down these divisions, the water is made to flow off from the rice-fields and the rice-plants perish.

30) *Mizo-ume*. The *mizo* "channels, or drains" conduct the water to the rice-fields.

31) *Hi-hanachi*. Water for the watering of the rice-fields is accumulated in ponds, ditches etc., and the floodgates (*hi*) which keep it back, are of course only opened when necessary. If they are mischievously opened, the precious fluid flows out and is not available at the proper time, so that the fields dry up and the crop perishes.

32) *Shiki-maku* "sowing repeatedly, sowing seed over again," from *shiki* "repeatedly" (comp. the old adverb *shiku-ziku* "repeatedly," ) and *maku* "to sow." Dr Weipert attributes to it the meaning "sowing too densely (*zu dichtes Besäen*)" and explains: Sowing the seeds on the fields too copiously or repeatedly, is punished, because it brings about a deterioration in the quality of the rice. Taken in the abstract, *shikimaki* could have this sense; but the context in which it appears in the Norito, and especially in the Nihongi, shows clearly that its real meaning is: secretly and maliciously sowing seed over a field which has already been sown by its proprietor, so that the first seed is injured by the second one (probably tares) and the crop becomes illusory. It is a roguish trick, like the three preceding ones and the following,

played by *Susa-no-wo* upon his sister, the Sun-goddess. Comp. in the *Nihongi* (p. 40 sequ.) the narrative of his rude behaviour, especially in the third variant : Therefore, *Susa-no-wo no Mikoto* was jealous and destroyed his elder sister's rice-fields. *In spring*, he opened the floodgates of the sluices (Aston : he knocked away the pipes and troughs), filled up the channels and broke the divisions ; *more over he sowed seed over again*. There cannot be the least doubt but that the composer of the *Oho-harahe no Kotoba* understood the term *shiki-maki* in the same sense as the popular legend reported in the above passage of the *Nihongi*.

The reader will probably have observed the parallelism between this and the parable told by Christ in St. Matthew, Chap. 13, verse 24 sequ. : The kingdom of heaven is likened unto a man which sowed good seed in his field : but while men slept, his enemy came sowed tares among the wheat, and went his way, But when the blade was sprung up, and brought forth fruit, then appeared the tares also ; etc."

33) *Kushi-sashi* (*Nihongi*, Chap. 6, Variant III of my edition, 挿銭, in the *Norito* 串刺). The passage of the *Nihongi* quoted in the preceding note continues the report of *Susa-no-wo's* misdeeds : In autumn, he set up pointed rods [in the rice-fields], and made horses lie down in the rice-fields. Whosoever has seen how the cultivation of the rice-fields is done, by wading about in the deep mud with naked feet, will easily understand that the hiding of pointed bamboo or other rods in the mud is

a very bad practical joke, so bad that it may eventually prevent the peasant from stepping into the field and cultivating it or cutting the crop.

The term *kushi-sashi* allows of yet another interpretation which is accepted by Shikida, Ihida (*Nihon-shoki-tsūshaku*), etc., and is based on no less an authority than the KOGOSHŪI. The Kogoshūi says in a note: When the Sun-goddess was cultivating her rice-fields, Susa-no-wo went secretly to those fields, set up rods, and contended with her. From this some commentators infer that the setting up of rods and the four above-mentioned misdeeds of Susa-no-wo did not properly intend an injury to the rice-fields of the Sun-goddess, but a quarrel for their ownership. Also the Nihongi-Shiki (an old commentary, quoted by Aston in note 7, page 48) says that rods (Aston: combs) were stuck up in the rice-fields with words of incantation, so that if anyone wrongly claimed the fields he might be destroyed. The present custom of setting up rods in rice-fields whose ownership is disputed arose perhaps from this. According to this view the *kushi* are signs set up to indicate that one claims the ownership of the field, and are therefore called 田札 *ta-fuda* "field-placards." Nevertheless I cannot convince myself that this interpretation is better than the one adopted by me in the translation. The second variant of the account of Susa-no-wo's misbehaviour in the Nihongi runs: Now Susa-no-wo no Mikoto, in spring, filled up the channels and broke down the divisions, and in autumn, when the grain was formed, he forthwith stretched round them division-ropes [*ave-*



*naha*, in taken of his ownership]. The claim to the ownership of a field was therefore, in ancient times, made by stretching ropes round it, and unless it can be proved that the setting of *kushi* was equivalent to the stretching round of *aze-naha*, we are compelled to assume that *kushi-sashi* does not convey the meaning "setting up rods in token of ownership." I may also quote a passage of the Kojiki, sect. 15, which is rather in favour of my view. It runs : So, though he did this (viz. breaking down the divisions, filling up the ditches, strewing excrements in the palace), Amaterasu no Ohomi-kami upbraided him not, but said : What looks like excrements must be something that His Augustness mine elder brother has vomited through drunkenness. Again, as to his breaking down the divisions of the rice-fields and filling up the ditches, it must be because he grudges the land [they occupy] that His Augustness mine elder brother acts thus." But notwithstanding *these apologetic words*, he still continued his evil acts, and was more and more [violent]. Nothing could show more clearly that the Sun-goddess regards Susa-no-wo's behaviour as rude, roguish tricks, and jealous Vandalism, which, however, with genuine Japanese politeness, she ostensibly excuses with the above apologetic words as a sudden nausea and ill-directed zeal for the increase of the arable land now occupied with things, in his opinion, so useless as dykes and ditches. In the variant of this story (Nihongi, 2nd variant) which I quote in note 35, the Sun-goddess does not look at the same trick with the same Olympian calmness.

34) *Ike-hagi saka-hagi*, explained as "flaying a living animal in the direction from the tail to the head." Motowori remarks that flaying from the tail to the head was the usual way of flaying; it seems therefore advisable not to separate *ike-hagi* "flaying alive" from *saka-hagi* "flaying backwards," as if both words were terms for different methods of flaying, but to treat them as a compound word expressing one action, = *ike-saka-hagi*. The repetition of the substantive *hagi* is no stumbling block in the way of this interpretation, for similar expressions are very frequent in the ancient poetic language. In stigmatizing "flaying alive and backwards" as a crime, the ancient Japanese will hardly have been guided, as Dr Weipert remarks, by the motive of protecting animals against superfluous torture, since half-barbaric times do not shew such humane tendencies. It is rather to be supposed that this way of flaying was regarded as a pollution, probably in consequence of some superstitions ideas unknown to us.

Susa-no-wo committed this crime in a manner which aggravated the offence: when the Sun-goddess sat in her Weaving-Hall, he broke a hole in the top of the roof and flung through it a heavenly piebald colt which he had flayed alive with a backward flaying. The compound term *ike-hagi saka-hagi* does not occur either in the *Kojiki* or in the *Nihongi*, but by comparing the various readings it becomes clear that "flaying alive backwards" is meant. The *Kojiki*, sect. 15, has: "a heavenly piebald horse which he had flayed with a *backward flaying*" (*ame no*

fuchi-koma wo *saka-hagi ni hagite*); the Nihongi in the chief text only: "he *flayed* a piebald colt of Heaven;" in the first variant: "flaying a piebald cold with a *backward flaying*" (*saka-hagi ni hagite*); in the second variant "*flaying alive* a piebald cold" (*ike-hagi ni hagite*). The information, however, which the Kojiki and Nihongi do not give directly, is supplied by a gloss in the KOGOSHŪ: *ikitaru koma wo saka-hagi ni shite muro-nuchi ni nage-ire-tamaji* "he flayed backwards a living colt and flung it into the Hall."

Shikida argues at great length that the reading *ike-hagi*, which even Motowori has, in stead of *ike-hagi* is wrong. Comp. also *ike-dori*, *ike-nihe*, *ikesu* etc.

35) *Kuso-he*, from *kuso* "excrement," and *he*, a contracted from of *heri*, stem of the verb *heru* "to eject." In the more modern language *heru* has become *hiru* (*kuso wo hiru*, he *wo hiru*), but the form *heru* is still preserved in the compound *heri-tsukuru*, viz. *tamago wo heri-tsukuru* "to lay eggs," said of small insects. Shikida reads *kuso-he* and attacks the usual derivation of *he* from *heri*. The Chinese character in the text is 戸 *he* (used phonetically), which he says has the meaning 家 *he* "house," *kuro-be* = "polluting by evacuating excrements in a house;" or if one gives to the character 戸 the reading *to*, 屎戸 would have been used phonetically instead of 屎處 *kuso-do* "excrement-place." I do not think this explanation is acceptable, though Shikida is certainly right in pointing out that in the WAMYŌSHŪ (an ancient dictionary, compiled by Minamoto no Shitagō in the period Enchō, i. e. 923-930) there occur the expressions *kuso-huri* and *he-hiru*, but not

*kuso-heri* or *he-heru*. The absence of these forms from the Wamyōshō is, however, no conclusive proof that they never existed, and the above mentioned *heri-tsukuru* as well as the word *he* "breaking wind, fart," which is doubtless related to *hiru*, seem to justify our etymology.

The corresponding misdemeanour of Susa-no-wo is related most fully in the second variant of the Nihongi: When the time came for the Sun-goddess to celebrate the feast of first-fruits (the Dai-jō-we festival), Susa-no-wo no Mikoto secretly voided excrement under her august seat in the New Palace (in which the festival was to be celebrated). The Sun-goddess, not knowing this, went straight there and took her seat. Accordingly the Sun-goddess drew herself up, and became sick. She therefore was enraged, and straightway took up her abode in the Rock-cave of Heaven, and fastened its Rock-door.

Mabuchi refers *kuso-he* only to the pollution of a place sacred to the gods, whilst Motowori gives it a wider scope.

36) Comp. note 28.

37) *Iki-haula-tachi*, i. e. wounding or killing. Wounding comprises all injuries to oneself or to others, especially when blood flows; for the flowing of blood means pollution. Thus, according to the strict regulation for a Shintoist (which are, however, no longer commonly observed), a person is forbidden to go to a shrine and worship (Jap. *sankui suru*): for 30 days, if he has wounded somebody; for the day on which he has accidentally injured himself, so that more than three drops of blood have flowed. If

it was only 1 to 3 drops, he may *sank'isura* on the same day but must take a bath beforehand (this purification by a bath is quite in analogy to the purification by water in the Oho-harahe ceremony itself). Similarly, for two days, after he has vomited blood or ejected blood through the anus; if he has an abscess, until it is perfectly cured; for seven days after the application of moxa; for three days in the case of the person who has applied it.

It seems to me that the ritual considers the *iki-hada-tachi* as a sin not so much for its being an unlawful injury to somebody's life or body, which is the stand-point of our penal codes, as for the reason that it causes pollution and seriously offends against ritual purity. At any rate this latter point of view plays a part in it. Comp. also Satow, W. R., p. 50: "The shedding of blood was held to defile both the shedder and the person whose blood was shed, an idea which has left its indelible mark in the language, where the most common word for wound or hurt is *Kega* "defilement, and a wounded person is called a "defilement-man."

38) *Shini-hada-tachi*, i. e. desecration committed on corpses. Any contact, even in the widest sense, with corpses pollutes, as will be seen from the following regulations:

*Sankei* (see note 37) is forbidden during the whole mourning period for parents or relatives.

*Sankei* is forbidden on the anniversaries of the dying-day of parents or consorts.

*Sankei* is forbidden for 100 days, if one has assisted at the funeral of a relative, for seven days, if at the funeral of somebody else.

*Sankei* is forbidden for three days, if one has entered a house where a dead person was lying.

If a man or animal has perished in a conflagration, everybody belonging to the house in question must stop *sankei* for 100 days.

*Sankei* is forbidden for three days, if one has eaten anything prepared in a house of mourning.

If somebody dies on the premises of a shrine (*Kei-nai*), no Matsuri (festival) can be celebrated there for 30 days afterwards; if only part of the dead body was lying on the premises, the forbidden time is limited to 7 days.

If a dog, horse, or other animal has died on the premises of a shrine, there can be no Matsuri for 5 days; if only part of the dead body (the head, a leg. etc) was lying on the compound, no Matsuri can be held for 3 days.

For other rules the KIFUKU-RYO, part of the TAIKO-RYO, may be consulted.

39) *Shira-hito* or *shiro-hito* "white men," according to Motowori, who quotes the Wamyōshō people who have white spots on the skin of the face or body, including the so-called *shiroko* or *shiro-tsu-ko*, i. e. people who are entirely white all over the body, albinos. Mabuchi following his master Kada Adzumamaro, gives the highly phantastical explanation that *shira-bito* (sic) means "people from Shiragi" (Shiragi is the name of an ancient Kingdom in Korea, Silla). Instead of the following *kokumi* he reads *kokuri*,

i. e. people from Kokuri" (Kokuri, or Kōrai, or Koma, is the name of another ancient Korean kingdom), and brings both these names into close connection with the list of the execrable crimes enumerated afterwards, saying that such crimes could not possibly have been committed by Japanese, but must have been committed by Koreans, people of Shiragi and Kokuri, settled in Japan. Certainly a patriotic view of the matter! The commentator mind may have partly been directed to this interpretation by a passage of the Nihongi describing an incident of the year 612 (Aston II, 144): "This year a man emigrated from Pekche (a kingdom in Korea, called Kudara by the Japanese) whose face and body were all flecked with white, being perhaps affected with white ringworm (白癩 *shira-hada* lit "white skin"). People disliking this extraordinary appearance, wished to cast him away on an island in the sea etc etc." Kubo in the Norito-ryakkai decides to understand *shira-hage* (白禿), a skin disease by which the head becomes perfectly bald, and *shira-katai* (白癩) white leprosy." For Shikida's entirely different view see the next note.

40) *Kokumi*, written only phonetically, probably because the meaning of the word was already doubtful at the time when the Norito were first committed to writing. *Kokumi* is, according to the *Wamyōshō*, identical in meaning with *amashishi*, which is contracted from *amari-shishi* "superfluous flesh, i. e. excrescence." Motozume's *Daijirin* enumerates under *Kokumi*: *ibo* "warts," *uwu no me* "corns or bunions," etc. Haruyama explains *Kokumi* as a

contraction from *hokukumi* and says it is a kind of *Kobu fusube* "fleshy tumours and black spots." Satow, Westminster Review, p. 51 : "That leprosy and proud flesh (Satow's rendering of *shira-hito* and *Kokumi*) should have continued to be regarded as unclean is no doubt owing to the intense feeling of disgust, stronger than pity in a barbaric race, which such diseases excite. Whatever may have been meant by proud flesh, leprosy at least was regarded as contagious, and the leper was held unfit to associate with the rest of mankind."

Shikida (Norito Bemmo 5,15) wishes to divide 白人胡久美 into *shira-hi toko-kumi* "cohabitation in clear day-light" (*shira* white, clear; *hi* day; *toko* bed; *kumu* to come together, embrace one another), pointing out that this has always been considered to be an impure action, even the Emperor being forbidden to cohabit after the depth of the night is over. This interpretation is certainly an ingenious one, and not at all impossible, considering that the phonetically written *Kokumi* occurs only here, and that the writing 白人 *shira-hito* may be an old popular etymology, or may also be intended to give only the sounds. The term *tokokumi* finds its analogy in the *Kijiki* and *Nihongi*. On the other hand, however, it must be observed that the expression *shira-hi* "bright daylight" is somewhat strange and cannot be illustrated by any quotation. As both the traditional interpretation, and that of Shikida have their weak points, I have thought it safer to adopt the former one, little satisfying as it is.

41) *Ono ga haha (wo) okaseru tsumi. Ono ga haha*



“one’s own mother;” *okaseru* attrib. from of *okasari*, the preterite of *okasu* which means here “to have forbidden sexual intercourse, to abandon oneself to fornication.”

42 *Ono ga ko (wo) okaseru tsumi*. *Ko* “child” means here the daughter.

43) *Haha to ko to okaseru tsumi*, lit. ‘fornication with the mother and [her female] child.’ This means, according to Haruyama, to marry a woman and abandon oneself to fornication with her daughter from a former marriage. *okasaru* refers consequently not to *haha*, with whom the intercourse is legitimate, but to *Ko*, the step-daughter.

44) *Ko to haha to okaseru tsumi*, grammatically just the contrary of the former expression, *okaseru* referring to *haha*:—sexual intercourse with the child and the mother, i. e. with one’s wife and her mother, one’s mother-in-law.

These four terms (note. 41—44) correspond on the whole to our ideas of incest, viz. sexual intercourse between relatives (by blood and marriage) in the ascending line. It will be observed that the *incest between brother and sister* is not mentioned, and it appears probable that marriage between brother and sister was allowed in ancient Japan. The archaic language has also only *one* word for “wife” and “younger sister,” viz. *imo*. But too much stress must not be laid upon the latter circumstance, as, in the classic time, the word *imo* “younger sister” was often applied as an endearing epithet to one’s wife. The same is the case in the *Shîr-ha-shîrim* (the Song of Solomon), e. g. chapter 4, verse 9: “my sister, my spouse.” More im-

portant for our hypothesis is the fact that, even in later times, marriages were allowed between children of one father by different mothers, though unions between children of the same mother were forbidden (a relic of matrimonial right).

45) *Kemono okaseru tsumi*, i. e. bestiality. The Kojiki, sect. 97, when mentioning, for the first time, the ceremony of the Great Purification of the country, which was performed after the death of the Emperor Chiū-ai (A. D. 200, according to the chronology of the Nihongi), enumerates in detail the various sorts of bestiality, viz. *uma-tahake* "marriages with horses," *ushi-tahake* "marriages with cattle," *tori-tahake* "marriages with fowls," *inu-tahake* "marriages with dogs." All these animals are kept in the house and are called *kemono*, which is said to be as much as *kahi-mono* "domestic animals" (from *kafu* to keep and feed animals, *mono* thing), and is to be distinguished from *kedamono* "beasts, wild animals." I have, however, some doubt whether this distinction between *kemono* and *kedamono* (probably from *ke-tsu-mono*, *tsu* genitive particle) be not merely an artificial one, and whether *ke* does not rather mean *ke* "hair."

Dr Weipert draws attention to the fact that among these crimes against morality *pederasty* is not mentioned (though it is alleged to be, and to have been, very common. Quite a number of books exist on this subject in Japanese, like the Nanshoku-ōkagami etc.)

46) *Hafu mushi no wazahai*. For *wazahai* see end of note 23. *Hafu mushi* "crawling worms" are snakes,

centipedes etc. In ancient times the houses of the common people had neither ceilings nor floors made of wooden planks, as at present, and therefore accidents through being bitten by venomous snakes, centipedes etc. were incomparably more frequent. Even the palace of the Emperor was originally nothing but a wooden hut, with its pillars planted directly in the ground (not erected on broad, flat stones as in modern time) and a *yuka*, "raised floor," which occupied only part of the interior, the rest of the space being a mud-floor. As thus the inmates of the palace were constantly exposed to the attacks of crawling worms, a special service was celebrated to obtain the protection of the gods for the sovereign's abode, viz. the *Oho-tono-matsuri*, at which Norito No. 8 *Oho-tono-hogahi* (Satow IX, p. 190-210) was recited. Comp. the following passage of this Norito: I repeat the names of the gods who tranquilly and peacefully watch so that the great House where he sits ruling, [as far as] the limit of the bottom-most rocks, may be free from the calamity of crawling worms [among] the lower cords [which tie it together, as far as the] limit of the blue clouds of the Plain of High-Heaven, may not have the calamity of birds flying in at the smoke-hole in the roof, etc.

47) *Taka-tsu-kami no wasahahi*, i e. calamity sent by the *Thunder-god* (being struck by lightning) and the *Tengu*. The *Tengu* (two in number), lit. "heavenly dogs," are goblins with a red face, an enormous nose, claws and a pair of wings. They inhabit mountains and forests and often carry away people of both sexes into the desolate

mountains, The *Tengu* belong, like *Inari*, *Ijichiman*, *Tenjin*, *Dōryū* etc. to the few Shintō deities whose statues are commonly found and used as objects of worship.

In the 大同類聚方一, (quoted in Shikida's *Norito-bemmō*) the term *mono-no-ke* "evil influence of a sprite" is explained by: *mojikori* "bewitchment," *kedamono no ke* "calamity from animals," and *taka-kami no ke* "calamity from the high gods." The last is identical with our *taka-tsu-kami no wazahahi*, *ke* being equivalent to *wazahahi*; the first corresponds to *mazimono seru tsumi* (note 49), but means the passive sufferance of bewitchment, whilst the *Norito* speaks of its active exercise; the second seems to include what is called *hafu mushi no wazahahi* and *taka-tsu-tori no wazahahi* in the *Norito*.

48) *Taka-tsu-tori no wazahahi*. See also the quotation from the 8th *Norito* in note 46. The roof of the ancient Japanese house was thatched, and perhaps had a gable at each end, with a hole to allow the smoke of the wood-fire to escape, so that it was possible for birds flying in and perching on the beams overhead, to defile the food, or the fire with which it was cooked (Satow IX, p. 192). The defiling things dropped by the birds are, in the first line, their excrements which are believed to be poisonous, and secondarily dirty things dropped from their bills. Haruyama attributes to the term a still wider sense, viz. any damage done by birds, and mentions also the carrying away of babies by eagles and kites.

49) *Kemono-tafushi*. The above rendering follows Motowori's interpretation. He thinks that the people of

old must have known and practised a peculiar art (*jutsu*) by which they injured or killed the animals of other people. He mentions also the popular superstition with regard to the existence of evil sprites which are able to make animals sick and make them die—the so called *gyuba no ekijin* (牛馬ノ疫神) “castle’s and horses’ pestilence-gods”—, but maintains that this does not come into consideration here, as foul tricks practised directly by men are to be understood. *Kemono-tafushi* belongs therefore, according to him, to the same category as the following *mazimono seru tsumi*.

Another noteworthy interpretation, however, and perhaps the better one, given by Mabuchi and accepted by Shikida, takes this and the following term as one: *kemono-tafushi-mazimono seru tsumi* “the sin of exercising witchcraft [by means] of killing animals.” It is considered to be identical with a certain kind of sorcery called *inu-gami* (犬神) “dog deity,” practiced in Kyūshū and Shikoku to the present day, in which one pretends to be able to invoke evils on other persons through the spirit (*reikon*) of a slain dog. To come into possession of this witchcraft, one has to proceed in the following way: A hungry dog is chained up, and some food is laid before him, but so that he cannot reach and eat it. While he stretches out his head to get at it, one cuts off his head. The head suddenly flies and swallows the food, whereupon it is seized, put into a box and worshipped. Henceforth it is a powerful means for exercising various kinds of witchcraft to the detriment of other people, the spirit of

the dog being the medium (agent). The place of the *dog* can also be taken by a *serpent*, or in the province of Tosa by a *weasel* (*itachi*). See an article on *Inu-gami-mochi* in FŪZOKU-GAHŌ, fasc. 6, p. 20. Mabuchi declares such sorcery as *iungamu* not to be originally Japanese, but to have been imported into Japan by foreign barbarians (*gwaiban*, i.e. Chinese and Koreans), for which reason it is found only in southwestern Japan. This imaginary foreign importation, in support of which he does not bring forth even the shadow of a proof, leads him to assert that the present Norito cannot be very old:—of course an entirely untenable view which is also rejected as absurd by Motowori. The latter scholar observes that he, too, was originally inclined to consider *lemono-tafushi mazimono seru tsumi* as one single expression. but that later on he changed his view.

50) *Mazi-mono seru tsumi*. Invoking evils on other persons plays still at present an important part in Japanese superstition. Comp. the preceding note.

51) *Oho-Nakatomi*, the chief of the whole Nakatomi family. *Nakatomi* is probably derived from *Naka-tsu-omi*, which etymology corresponds also to the meaning of the Chinese characters (中臣) "middle minister." Their duty was of a priestly character, they were considered as mediators between the *kimi* "sovereign" and the *kami* "gods," hence another etymology explains the name from *naka-tori-omi* (i.e. *kimi* to *kami* to *no naka wo tori mochite kami ni yoroshiku mōshi-kō*; Motowori and Haruyama), or *naka-torimochi* "mediator" (Hirata).

They derive their origin from the god *Ame no Koyane no Mikoto* who played a conspicuous part in the ceremony arranged to entice the Sun-goddess from the Rock-cave. One of their members, the famous *Kamatari*, received the surname of *Fujihara* for his meritorious services under Emperor Tenji, thus becoming the founder of the illustrious *Fujihara* family, while the rest retained their name of *Nakatomi*. *Oho-Nakatomi* was adopted as a surname by Omi-marō, a son of a first cousin of *Kamatari*. The *Fujihara* family gave up the service of the gods, and devoted themselves entirely to politics, while the *Nakatomi* still remained in the priesthood, which explains the fact that so many of them were officials of the *Jingi-kwan* or Ministry of Shintō religion (Satow, VII p. 400).

52) *Ama tsu moya-goto*, i.e. the ceremonies of the Great Purification performed in the palace of the Sun-goddess *Ama-terasu* on the Plain of High Heaven. This expression shows that the earthly *Oho-harahe* was considered to be only the imitation of an *Oho-harahe* long ago practiced by the Gods in Heaven.

53) A similar expression is already used in *Norito* No. I with regard to cutting the timber for the construction of the Imperial palace: because [the builders], having cut the bases and ends of the big trees and little trees (*wo-gi*) which have grown up in the distant mountains and the near mountains, etc. In both cases it is intended to say that the lower and upper ends of the trees, as being of less value, are cut off and thrown away, and only the middle and best part of the wood used for the pillars or tables.

*Kanagi* 金木, translated by "young little trees" according to the usual interpretation, presents some difficulty. This view evidently considers 金 *kana* as a phonetic element, (perhaps from *ko* "child, small," *na* genitive particle, through vowel harmony *ka-na* ?). Others, like Shikida, take 金 *kana* in its literal sense "metal," *kana-gi* then: wood as strong and hard as metal. Shikida quotes a passage from the 大同類聚方廿一, from which he infers that *kanagi* is 榿木, which again, according to Giles No. 1223 is a name for the 萬年木 (ten thousand years tree) everlasting wood, used (in China) for certain parts of carts.

54) *Chi-kura oki-kura*. *Okiku-ra* signifies a stand (*kura*) on which something is put (*oku*). The first *kura* in the compound *chi-kura* is used as a numerative (auxiliary numeral). *Chi* "thousand" indicates simply a very great number. A similar expression, viz. *shi-kura-oki-do* (*do*=place) occurs in the *Nihongi*, in the passage where it is reported that purification-offerings were demanded from *Susa-no-wo*: After this (i.e. after the Sun-goddess had been enticed out of the Heavenly Rock-cave) all the Gods put the blame on *Susa-no-wo no Mikoto*, and imposed on him a fine of one thousand tables (*chi-kura-oki-do*), and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also said that they made him expiate it by plucking out the nails of his hands and feet. When this was done, they at last banished him downwards.

55) *Suga-so* 菅葍; *suga* or *suge* "rush," *so* "fine strips"



(the character 會 is used phonetically). Brinkley's Dictionary explains *suga-so* by "a kind of brush made of rush, formerly used by a Kannushi to cleanse himself and the people who are assembled in a shrine for prayer." Mabuchi considers *so* as a contraction of *saki* "splitting," Motowori as a contraction of *sa-wo* (佐緒) "fine thread." I have, however, not much confidence in either of these etymologies. There is an archaic word *so* "hemp" (e. g. Manyōshū I, 29: *uchi-so wo Womi no oho-kimi*, etc.) which we might have here; besides there is an adjective *suga* "clear, pure always used as a prefix (akin to the verb *sumu* "to be clear, to be pure and limpid"). Shikida takes *suga-so* indeed in this sense: 清麻 pure hemp."

With regard to this passage, which he does not translate, Satow, W. R. p. 53, has the following remark: The high priest then (i.e. after having enumerated the offences) arranges the sacrifices, and, turning round to the assembled company, waves before them a sort of broom made of grass, to symbolize the sweeping away of their offences." This agrees with what Mabuchi remarks, viz. that the split *Suga* was brandished as if sweeping away dust. I have no doubt that this *suga-so* is the prototype of the *oho-nusa* (大麻) described in Introduction, chapter 8. The hypothesis is supported by a remark of the commentator Ōkubo who says that *asa* (hemp) took later on the place of the *suga* (rush).

56) *Ya hari ni tori-sakite* 八針爾取辟底. Mabuchi's interpretation of 八 *ya*=彌 *ya*, *iya* "more and more" is generally accepted: *ya hari ni* "more and more with the

needle." Also Mabuchi's interpretation of *hari* by "needle" which the Chinese character 針 conveys, is universally acknowledged, except by Motowori, who considers 針 to be phonetical and ascribes to *hari* the meaning *suji* "stripe": splitting more and more in stripes. Mabuchi's view deserves preference.

57) *Ama-tsu-norito no futo-norito-goto wo nore*. There are divergent opinions with regard to the proper meaning of *ama-tsu-norito* "heavenly ritual." Hirata thinks that the so-called *Misogi no harahi no kotoba* "words accompanying the bodily purification" are meant; but these are, as Motowori Toyokahi remarks, only an abbreviation of the *Oho-harahe no kotoba*, our ritual, and are of later origin. Another commentator understands by *ama-tsu-norito* the sentence "*toho-lami emi-tame* you distant gods, deign to smile!" (*tame=tamahe*) which is used in the method of divination from the cracks of the shoulder-blade of a deer scorched over a clear fire.

I think, however, that the nearest and simplest interpretation is, as usual, also here the correct one, viz. that *ama-tsu-norito* is nothing else but our present ritual, the *Oho-harahe no kotoba* itself. The differences in the views are partly due to the different interpretation of the verbal form *nore* "shall speak" which some consider to be the imperative, others the indicative=*noru*; Fujiwi even declares *nore* to be a mistake for *noru*. There can be hardly any doubt but that the meaning conveyed is: Oho-Nakatomi is commanded by the Emperor, the successor of the Heavenly Grandchild, to perform such and such

ceremonies and recite such and such words, as were performed and recited in the purification ceremony in Heaven, and were, therefore, also prescribed for the descendants of the Gods, the men on earth. *Nori* must be the imperative.

58) The gods residing on the Plain of High Heaven are contrasted with the gods dwelling on the earth. Lit. "country-gods."

59) I.e. the door, constructed of rocks, of their palace in Heaven. *iho* "rock" is by some commentators taken only as an honorific.

60) 煙山 is read *hiki-yama* (*hiki*=*hikui*) by Hirata, Haruyama and others; but the correct reading is *mizlia-yama*, given by Motowori, Shikida etc. The latter quotes quite a number of passages from ancient texts which show that the reading *mizika* alone is well founded.

61) *Iburi* or *ihori* "smoke," an ancient word, now *iburi* (verb *iburu* "to smoke"). The clouds and the mist hovering around the mountains are meant. The word *kemuri*, *keburi* "smoke" is probably a compound of *ke* (= *ki*, *iki*?) and *iburi*.

62) There was an old tradition (according to Motowori Toyokahi) that the gods of Heaven and Earth come together at one place in order to hear the *Norito*.

63) What I have rendered by the words "it is to be expected that" is in the original the simple demonstrative particle *to* (...*arazi to*=it is to be expected that...will not be).

64) *Tsumi to ifu tsumi*. This curious expression occurs a second time further on.

65) The "sovrän Grandchild" is properly, as already stated, *Ninigi no Mikoto*; but here the term is applied to the presently reigning Emperor, as successor of Ninigi. This is not the only instance of the kind: in the *Suinin-ki* of the *Nihongi*, 25th year, the term "sovrän Grandchild" is used of the Emperor *Suinin*; in the *Temmu-ki*, 1st year, of the Emperor *Temmu*; and also in the *Zoku-Nihon-kō-ki* occurs a similar use of the word.

The word rendered by "court" is in the original the well-known *mi-kado*, which, however, does not (here) designate Emperor, but his court or palace. The etymology is uncertain: it may be *mi-kado* "august gate," which reminds us of the Sublime Porte, or *mika-to* "august place." There are many different ways of writing it with Chinese characters, e. g. in the *Nihongi*: 王室, 王宮, 天朝, 朝廷 (also used here in the ritual) etc., in the *Manyōshū*: 朝庭, 御朝庭, 御門 etc.

66) *Shinato no kaze* "the wind of Shinato," i.e. the wind produced by the wind-god *Shinato*. *Shinato* is an abbreviation of *Shinatobe no Mikoto* "the long-breathed maiden" (*shi* "wind," *na* apocopated form of *naga* "long," *to=tsu* the generic particle, *b=me* "woman"). In the service of the gods of wind at *Tatsuta*, the 4th *Norito*, two gods of wind are mentioned: *Shinatsu-hijo no Mikoto* "the long-breathed youth," and *Shinatobe no Mikoto*, also called *Shinatsu-hime no Mikoto*. For details see *Satow*, VII p. 417 sequ. Should it be possible that the feminine suffix *be* has been omitted in order to include both the male and female wind-god in the one name *Shinato*? The same

phrase *Shinato no kaze* occurs also in a passage of the *Genji-monogatari*, chapter Asagao : Ana kokorou, sono mi no tsumi ha mina Shinato no kaze ni toguhe teki to notamafu. In later times Shinato has been used as a name for the north-west wind (Comp. Chamb. Kojiki, pag. 27, note 15).

67) *Ashita no mi-giri* (from *mi-hiri*). *Mi* is written with the character 御 "august" which, however, in such compounds as *mi-giri*, *mi-yama* *mi-yuki* etc. must be translated by "deep" or "dense." Whether this *mi* "deep, dense" is etymologically identical with the honorifics *mi* and *ma*, or whether it is of different origin, it is difficult to decide.

68) *Oho-tsu-be* lit. "large harbour side."

69) 大海原. Motowori reads *oho-umi no hara*, Hirata and Haruyama *oho-wata no hara*, Shikida *oho-una-bara*. The last reading seems to be the oldest. *wata* and *una* are both archaic words for "sea, ocean."

70) *Wochi-kata* "that side, yonder," used here with only very slight meaning, *wochi* is the contrary of *kochi* "here, this side"; both are often combined into *wochi-kochi* "here and there" (f. ex. *Manyōshū* 4 etc). *wochi-kata* corresponds in meaning to the modern *anata*, which is contracted from *ano kata* "that side," commonly used as a polite pronoun of the second person. Satow, W. R. p. 54 translates : the trunks of the forest trees, far and near.

71) *Yaki-kama no to-kama*, with the repetition of the substantive, so much in favour in the ancient poetic style, instead of saying simply "tempered sharp sickle." *to* is the stem contained in the adjective *toki* "sharp" and the

verb *togu* “to whet;” *to kama* occurs also in the second book of the *Kojiki* (*to-kama ni sawataru kuni*). *yoki* is from the verb *yaku* “to burn, to roast,” which means here “to harden by fire, to temper.” An analogous expression, *yaki-tachi* “tempered sword,” is found in *Manyōshū* 18. Also in *yaki-ba* (*ha* edge) “tempered edge of a sword,” *yaki* has the same meaning. The readings *yaki-kama* and *to-kama* are more correct than the nigorie forms *kaki-gama* and *to-gama*.

72) In the original only *koto* (事) “thing” which must be interpreted to mean *tsumi-koto* “sinful things, sins.”

73) See note 3.

74) *Se-ori tsu Hime* (瀬織津比咩) is, according to the 倭姫世記, identical with *Ya-so-maga-tsu-bi no kami* “Wondrous-Deity-of-Eighty-Evils” who was born when Izanagi no Mikoto, on his return from Hades, went to the plain of Ahagi at Tachibana on the river Woto in the province of Himuka (now Kyūshū), and purified himself from the contracted filth in the middle reach of the stream. The *Nihongi* has only the name *Ya-so-maga-tsu-bi*, whilst the *Kojiki* mentions two distinct deities: *Ya-so-magatsu-bi no Kami* and *Oho-maga-tsu-bi no Kami* “Wondrous-Deity-of-Great-Evils.” In my opinion *Ya-so-maga-tsu-bi* and *Oho-maga-tsu-bi* are only alternative names of one and the same deity, so that the more correct tradition would be on the side of the *Nihongi*. *Se-ori tsu Hime* signifies “Current-descending-Princess:” *se* “swift current, or a place in a river where the water is not deep;” 織 *ori* stands phonetically for 下 *ori* “descending.”

75) *Sakunadari ni ochi-tagitsu*. The latter part is clear: *ochi* from *otsuru* "to fall," *tagitsu*, closely related to *tagiru*, "to boil, to foam" (*taki* "waterfall" belongs to the same root). The first part *sakunadari*, however, presents great difficulties. There are as many different opinions about it as there are commentators, and the meaning of the word was probably already obscure at the time when the Norito was first committed to writing, for it is written only phonetically. I will pass in review the most prominent explanations:

a) *sa* honorific prefix, like *ma*: *kuna=kuda*, supposing a sound-change between *d* and *n*, which indeed sometimes occurs: *kuda* stem *kudaru* "to come down;" *tari* from *taru* (*tariru*) "to hang down, to drop down." *Sakuna-dari ni*="in falling."

b) Shikida considers *sakunadari* to be a contraction of *saku-kuna-dari*. He gives *saku* the meaning 激 "fierce, violent" and quotes a poem from Manyōshū 14, where *saku-nami* is contrasted with *hira-se* "level current" and it must, in his opinion, mean "fierce waves." *kuna* would be an old word for 谷 "valley, ravine," the existence of which word he tries to prove by the name of the shrine 佐久奈度神社 *Sakunado-jinja*, which ought to mean 激谷所 "fierce ravine-place," and by a passage of the Wamyōshō. In the Sarashina district of the province of Shinano there is a Sato called 小谷 which must be pronounced, according to the Wamyōshō, 乎宇奈 *wo-u-na*, and this *wo-u-na* is by Shikida considered to be a transformation from *wo-kuna* 小谷.

c) Haruyama supposes the first word *saku* to mean 谷 “valley, ravine,” and illustrates this by the place-name 宮谷村 *Miya-saku-mura* in the Yamabe district of the province of Kadzusa, and by orthographies like 長谷 *naga-zaku*, 越谷 *koye-saku* etc. *nadari* is=*nadaru* “gradual slope.”

I think that Haruyama's hypothesis comes nearest to the truth. But *saku* might rather be an archaic form of *saka* “hill, slope,” just as we have the double form *waku* and *waka* “young,” e. g. in the name *Waka-musubi* or *Waku-musubi*. *nadari* is the indefinite or stem form, used as a verbal substantive, of the verb *nadaru* “to slope or incline downwards:” it is the old form, whilst *nadare* is a more modern form of the substantive, derived form *nadaruru* (*nadareru*). If my explanation be correct, the literal meaning of *saku-nadari ni ochi-tagitsu haya-kaha* would be: “the rapid streams that fall boiling (foaming) down from the gradual hill-slopes.” I have, however, closely adapted my translation to Satow's rendering of a similar passage in the Hirose Oho-imi no Matsuri (Norito 3, VII p. 415: the water which the sovran gods deign to send boiling down the ravines *sakunadari ni kudashi-tamafu midzu*). It would have been interesting to know Satow's view of the etymology, but unfortunately he has not appended a note.

76) *Haya-aki tsu Hime* 速開都' 比' 咩' (in the original the character 比 *hi* was wanting, but has been inserted by the various editors) signifies, according to the characters which are partly ideographic, partly phonetic “Swift-opening-princess,” and is an offspring of Izanagi no



Mikoto. It is, however, much disputed whether this is the real meaning of the name. The Kojiki and Nihongi agree in designating this deity as *minato no kami*, i.e. "Deity of the Water-doors," but the Kojiki (see Chamb. p. 26) enumerates two deities *Haya-aki-dzu-hiko* and *Haya-aki-dzu-hime*, writing *aki* with the character 秋 "autumn": Prince-of-Swift-Autumn" and "Princess of Swift Autumn;" whilst the Nihongi (Aston, p. 32) has only the name *Haya-aki-tsu-hi*, written 速秋津日 "Sun (i.e. Wondrous [Deity])-of-Swift-Autumn," which however must be taken in a plural sense, as it expressly says *minato no kami-tachi* "Gods of the Water-doors." It seems that *hi* "wondrous" is the neutral form, including *hi-ko* "wondrous child, prince" as well as *hi-me* "wondrous woman, princess." *Haya* is probably "swift," but could also mean "brilliant." *Aki* is explained as "clear, bright," and *tsu* as generic particle in Shida's Nihonshoki-tsūshaku; but Shikida interpretes it in his Nihongi-hyōchū: *aki* "open," *tsu* "port, harbour." According to the latter view the name of the goddess signifies "Swift-open-harbour-Princess." I prefer to consider *tsu* as the generic particle: "Swift-Opening-Princess" (die schnell sich öffnende Fürstin, as also Dr Weipert puts it). This meaning agrees best with the part ascribed to her in the purification-ceremony: she resides in the great whirlpool of the ocean, or rather *is* this whirlpool herself, and opens her mouth and swallows down the waters as well as everything floating in them. Satow, W. R. p. 54 translates her name by Maiden-of-the-Swift-cleansing. The goddess is also identified with *Idzu-*

*no-me-no-kami* "the Female-Deity-Idzu." Comp. Chamb. p. 41. note 17.

77) This pleonastic expression is highly characteristic of the solemn style of the ancient Japanese poetry. In rendering it I was really sorry I could not do so in German: die Salzflut-Allzusammenflusstelle der vielhundertströmigen vielen Salzflutströme der frischsalzflutigen Salzflut! In the original *ara-shiho no shiho no ya-ho-ji no ya-shiho-ji no shiho no ya-ho-ahi*. *Ara* is properly "rough but according to Motowori Toyokahi it means here *dekitate* "fresh." *ya-ho* 800=very many, all. *ji* "way"=currents of the water. *ya-ho-ahi* "800 meetings" is that place of the ocean on the farthest border of the visible world where all the currents of the water come together and form the big whirlpool through which they rush down into the land of Hades. Through the same gorge the waters are also again spat out, and by this periodic swallowing down and spitting out are produced ebb-tide and flood tide. Everything bad and impure in the world, is supposed to have come from Hades, and by the ceremony of the *Oho-harahe* it is again sent back to its birth-place.

78) In the original *ka-ka nomitemu* "will swallow down [with the sound] *ka-ka*." *ka-ka* is an ancient onmatopoetic (in German "gluck-gluck," corresponding to the English verb to cluck), for which one now uses *gabu-gabu*.

79) *Ifuki-do* 氣吹戸 "breath-blowing-place:" *i-fuki* contracted from *iki-fuki* "breath-blow away;" the reading *ibuki* is not so good, as is shown by the Jimmei-shiki's

(神名式) phonetic writing 意布伎 *i-fu-ki* in the name of the Shintō shrine Ifuki-jinja in the Kurimoto district of the province of Afumi. 戸 *to* "door" is phonetic for 處 *to* "place." The Breath-blowing-place is the place where a special deity, and offspring of Izanagi no Mikoto, blows away by his breath all sins and pollutions into Hades. This god is therefore called *Ifuki-do-nushi* "Lord of the Breath-blowing-place." An authority identifies this god with *Kamu-naho-bi Oho-naho-bi no Kami* "Divine-Rectifying-Wondrous Great Rectifying-Wondrous Deity." The Kojiki and Nihongi, in the report of the lustration of Izanagi, make two gods of this: *Kamu-naho-bi no Kami* and *Oho-naho-bi no Kami*, I think that, as in the case of *Ya-so-maga-tsu-bi Oho-maga-tsu-bi* (comp. note 74), it is better to consider them as alternative names of one deity.

80) 根國底國 *ne-no-kuni soko-no-kuni*. Hades, generally called *Yomi-tsu-kuni* or *Yomo-tsu-kuni*, is meant. The translation "Bottom-Country" gives the meaning of the Chinese characters; the real meaning is probably "distant country," from *so* "there, yonder," and *ko* "place": "das Jenseits" in German. Whether *ne* signifies "root" or not, it is in reality the name of a place, of an island, belonging to Idzumo, *Oho-ne-shima*. We find in the ancient traditions also *Yomi no Oho-ne-shima* "the island Great Ne of Yomi (Hades)," and *Ne no katasu kuni* "the borderland of Ne," *Yomi* "Hades" itself is the name of a place in the Shimane district of the province of Idzumo. The Even Pass of Hades, mentioned in the Nihongi and Kojiki, was, according to this latter authority, then called

the *Ifuya-I'a-s* in the land of Idzumo. The name *Ifuya*, contracted into *Iya*, exists still in Idzumo. All these places I have mentioned, are not far distant from one another. There can hardly be any doubt that the ancient Japanese located their Hades in one corner of the province of Idzumo! For further details I must refer the reader to my extensive commentary on the JINDAI-KI "Annals of the Age of the Gods" (Book 1 and 2 of the Nihongi, especially chapter 4th, note 29).

81) *Haya-sasura-hime*, also called *Suseri-hime*, a daughter of Susa-no-wo no Mikoto. She is not mentioned, under the former name, in any other ancient text. Hirata identifies her, but without good reason, with *Susa-no-wo no Miyoto*. *Haya* signifies "swift" or "brilliant," and is only, as often, an honorific; *sasura-hime* seems to be contracted from *sasurahi-hime* according to the rule that the same syllable should not occur twice successively; *sasurafu* means either "to wander about aimlessly or in exile," or, as Modzume's Daijirin explains it, "to make" (lengthened form of *sasuru*, from *suru*). The compound verb *mochi-sasurahi-ushinafu*, rendered by "take them and completely banish them and get rid of them," is by Motowori explained to mean: "to lose something so that one does not know whither it has come." Toyokahi gives to *ushinafu* the signification *shōmetsu suru*, i.e. "to make disappear."

In the above notes (74, 76, 79, 81) I have pointed out that the four Deities of Purification (*harahe no kami-sama*) mentioned in the ritual, are identified, by the Japanese

commentators, with certain other gods mentioned in the Kojiki and Nihongi. We saw that only one of the four names is actually mentioned in the ancient records and annals ; the identification in the other cases is more or less problematical. It seems therefore advisable not to lay too much stress on this question and to be, on the whole, content with Mabuchi's view that the four deities are personifications of the successive places and actions in the process of purification.

82) According to the view of Mabuchi and nearly all the later commentators, the horse acts a symbolical part in the ceremony of purification. It is regarded to be an animal especially quick of hearing, and therefore its presence symbolizes the desire that the Gods of Heaven and Gods of Earth may hear, and act upon, the words of the ritual, as quickly as a horse hears with its ears pricked up. Such a horse is called *harahe no uma* "purification-horse." In ancient times the number of the *harahe-no-uma* was six, according to the reports of the Sei-gū-ki, Hoku-zan-shō and Kōke-shidai, and four or five sheaves of rice in the ear were placed beside them. The Imperial edict of the 5th year Temmu, 8th month, 16th day (28th September, 676) commands the Kuni no Miyatsuko of each province to furnish one horse for the ceremony (performed in their respective provinces) ; the same is required by the Jingi-Ryō etc.

83) The freer translation we (or I) purify and cleanse in the name of the Sovran would perhaps be preferable.

84) *Minazuki*, sixth month, from *mi* "water," *na* Gen.

particle (cp. *mi-na-to* "water-door, harbour"), *tsuki* "month." The interpretation "waterless worth" (*na*=stem-form of *naki* "is not"), which is sometimes given, is wrong.

85) Motowori, Hirata etc. read 四國 *ko-kuni* "four countries or provinces" and understand the provinces *Idzu*, *Iki*, and *Tsushima*, the latter being counted as two provinces by counting specially its two districts *Kami-tsu-agata* and *Shimo-tsu-agata*. Others, as Motowori Toyokahi, consider *U-kyō*, the right division of *Kyōto*, as the fourth country. The former view is to be preferred, because it is reported that there were five diviners (*urabe*) in *Idzu*, five in *Iki*, five in *Kami-tsu-agata* and five in *Shimo-tsu-agata* of *Tsushima*. The original text has the character 四 *mo* after 𠄎, which has been suppressed by Motowori etc., being considered as a later interpolation. Shikida, however, restores it and reads *yo-mo no kuni*, taking 𠄎 as a phonetic writing of 方 *mo* "side, quarter of the compass," so that the meaning would be: the diviners of the countries of the four sides, i.e. of all the countries.

The duty of the diviner (*urabe*) is to carry the purification offerings to the river, after the *Oho-Nakatomi* has finished the recital of the ritual, and throw them away into the water.

86) *Oho-kaha-ji*. The word *ji* "way" is added to *kaha*, because the river is the road by which the thrown away objects are carried into the sea. As in ancient times the capital was frequently removed from one place, and even from one province, to another, different rivers came,

of course, to be used for the ceremony by which the court-officials were purified. At the time when Kyōto was the capital, the Kamo River was probably used for the purpose, says Haruyama.

The last clause is, by the commentators, also styled a Semmyō.

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B.

NOTE ON A LONG TAILED BREED  
OF FOWLS IN TOSA

BY

BASIL HALL CHAMBERLAIN Esq.













## NOTE ON A LONG-TAILED BREED OF FOWLS IN TOSA.

BY BASIL HALL CHAMBERLAIN.

The origin of the breed is not known, but it is believed to be at least 100 years old. It has been produced simply by selection of the best Specimens ; one highly prized variety—the *Haku*—was produced in this way within the last few years.

The proper general name for the long-tailed fowls is *Shinowara-tō*, derived from the village of Shinowara in the district of Nagaoka in the province of Tosa, some 3 *ri* East of Kōchi, the capital. Some are still bred in that place, others—most, I believe, now—in Kōchi itself, whence the majority are exported to Kōbe and some of the finest to Tōkyō ; but the very finest are retained by the producers. An inferior breed exists at Hiroshima, in the main island of Japan ; but these have the long tail-feathers only, not the beautiful long body-feathers.

The following varieties were described to me :—*Shira-fuji*, white head and body-feathers ; tail black as in the other varieties. I saw one specimen of this, 2 years old, and measured its tail-feathers, 7½ ft. long ; also another 14 months old, tail-feathers 4 ft. long, legs grey.—Others have black bodies.

*Haku*, white all over with yellow legs.

*Tōtenkō*, red neck and body feathers.

*Dōkiri*, reddish colour mixed with white of body.

All these, except the *Haku*, have black tail-feathers.

As great a length as 18 ft. has been reached in tail-feathers, but 12 ft. is a rarity. From 7 or 8 to 11 ft. is the usual length. They grow about 4 inches a month, and continue to grow while the bird lives, which may be 8 or 9 years. The beautiful body-feathers growing from the shoulders reach a length of 4 ft. Some of these may fall off in moulting, but the tail-feathers never do so. I saw the birds in October (1898), when moulting, and only the ordinary feathers were gone or going, not the long ones.

I also saw the hen, a very handsome bird distantly reminding one of a hen pheasant, with fawn-coloured breast, and white quill to the delicately coloured feathers of the back. She, too, has longer tail-feathers than any ordinary hen,—sometimes as much as 8 inches. The hens lay in spring and autumn, one bird producing 30 eggs yearly, which are hatched by other hens. One, or at most two hens, are allowed to each breeding cock. The latter's tail-feathers are cut, to allow of his walking about freely. He lives a little longer than the others, which must be kept shut up; but all are hardy, bearing both heat and cold.

The ordinary number of long tail-feathers is 15 or 16; some cocks have as many as 24.

The tail-feathers must *not* be wound up, as people ignorantly do, away from Kōchi, but must be always allowed to hang free, for which reason the cocks are kept in high narrow cages quite dark except close to the top; for light at the bottom would attract them. When the

tail-feathers become too long and touch ground in the cage, a bamboo is put a little way back so as to form an arch and thus make more distance. The birds sit all day on a flat perch 3 inches wide, and are only taken out once in 2 days, and allowed to walk about for 1½ an hour or so, a man holding their tail all the while to prevent its getting torn or soiled. Once or twice a month they are carefully washed with warm water, and are then as carefully dried on some high place,—the roof or wherever may be most convenient—a man holding their tail till it is quite dry.

The birds are fed on unhulled rice (*kuro-mai*) and greens, such as *dakon*-leaf, &c. They must be given plenty of water. They are wonderfully tame.

Two specimens were brought to me in boxes,—long narrow boxes like those in which the Japanese put away *lakemono* (hanging scrolls)—in which the bird's body is laid full-length, the tail twisted round a little. That is how they always travel. It is said that they can be kept thus as long as 40 days without being taken out. The dimensions are about 6 inches square, and 4 ft. 6 inches long; there is a grating for air at one end only and a division guarding the feathers. The box is carried horizontally. Their narrow cages may be made of any wood, and are 6½ ft. high, 3 ft. deep, and 6 inches wide.

The wonderful feathers, both on tail and body, come from quills much stouter than any possessed by usual barn door fowls.

My chief informant was Mr. Kitagawa Ushimatsu, an



employé in the Local Court of Justice,—an amateur both of fowls and horses. Mr. Iwagawa Kametaro also brought a specimen, and I saw one or two elsewhere in Kōchi.

Present prices in Kōchi :—About \$ 15 for a cock with feathers under 10 ft ; \$ 25, if over that length. Good hen, \$ 1½. Kōbe prices are considerably higher.

There is absolutely no artificial method of making the feathers grow. All is done by selection. Any failure to obtain good results must proceed from having a bad hen, that is, one not of the true breed, and it is in this point that buyers are liable to be deceived. Also one must know how to treat the birds.

At Kōbe, in November, 1898 I saw three specimens at two bird-fanciers',\*—one with tail-feathers 13½ ft. long (I had it measured),—of the usual mixed colours. I also saw the splendid white tail—10½ ft. long—of a snow-white bird, which had been pulled out accidentally, owing to the bird falling from its perch and fluttering about. The bird itself was brought downstairs to me ; its tail-feathers were growing again. The bird-fancier said it was 5 years old. He added that the feathers, which grow only at the rate of 4 inches a month when the bird is young, grow more quickly,—as much as 7 inches—when it is older.

(The same bird-fancier had numerous specimens of the Japanese giant salamander, mostly about 2 ft. long,—very sluggish and ugly, spotted creatures. He says they

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\* Hamamoto, at No. 76 Motomachi, Nichōme, and Nishimura, at 249 Motomachi It-chōme.

come from Hakone ; but no one known to me in that district—and I have known the district intimately for years—has ever seen any but tiny specimens a few inches in length )

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## THE JESUIT MISSION PRESS IN JAPAN.

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In the winter of 1887-8 I spent several months in the public libraries of England and the Continent examining books printed in Japan by the Jesuit missionaries at the end of the 16th and beginning of the 17th centuries, and eventually printed, under the above title, a pamphlet containing the result of my researches. Fourteen works in all are described in it, and there is every reason to believe that these are all, of which examples exist in Europe. Since my return to Japan I have been making inquiries after other works produced by the Jesuit Mission Press, and was last year fortunate enough to discover two more.

The first of these is an abridgment of the *Tai-hei-ki*, a celebrated historical work of the 14th century. It is entitled *Tai-hei-ki nukigaki*, or 'Abridgment of the history of the Great Peace,' and there are six volumes of it. It is printed with movable types in a mixture of running-hand Chinese characters and *hiragana*, and, as far as my memory serves me, from the same font of type as that used for the *Guia do Pecador* in the British Museum (P. 43 of my pamphlet). It has neither date nor name of place, but each volume after the first bears the following 'imprimatur' in Roman type and Italics :—

## APROVACAM.

Vi este Liuro do Taifeiqui, não tem coufa por que se  
 não deua imprimir. |

*Manoel Barreto*

*Vista esta informação dou licença pera se poder |*  
*imprimir.* O Bispo de Iappam

Manoel Barreto died 11 March 1620. But Luis de Cerqueira, the last Bishop of Japan who actually reached the country, died there 20 February 1614. He had been in Japan as Bishop since August 5 1598, and the book must be assigned to some date between these two. I have not been able to discover any mention of it in the annual Missionary reports of the period, but that is not wonderful, as the reports are silent about several other books known to us as extant in the libraries.

The second of the two is a small volume belonging to the Marquis Tokugawa, who represents the Mito branch of that family. It is printed in Roman type, and consists of fifty-eight leaves including the title-page and preface, small 8vo, and bears the imprint In collegio Japonico Societatis Iesu, ANNO 1600. On being examined it proved to be identical with the work numbered 11 in my pamphlet, preserved in the Biblioteca Casanatense at Rome. That however is printed in cursive Chinese characters and *hiragana*, except the title-page, whereas this is in the Roman alphabet throughout. It was evidently produced at Nagasaki, though no place is named on the title-page. The one edition was no doubt intended for the use of the Japanese converts, the other for the missionaries who were not familiar with Chinese characters and the Japanese syllabary.

The contents are

1. The meaning of the word Christian.
2. The sign of the Cross.
3. The Lord's Prayer.
4. The Hail Mary. \*
5. The Salve Regina.
6. The Creed.
7. The ten commandments.
8. The Laws of Holy Church.
9. The 7 deadly Sins.
10. The 7 Sacraments.

At the end are lists of Corporal and Spiritual Works of Mercy, the Theological and Cardinal Virtues, the gifts of the Holy Spirit, the Beatitudes, concluding with the Confiteor.

Japanese versions will be found in its pages of the Lord's Prayer, the Hail Mary, the Salve Regina, the Apostles Creed and the Ten Commandments, which may be useful for comparison with modern translations.

From certain indications it appears that the book was intended for the use of educated persons of the *Samurai* class. Such are the passage on f. 21 where it is explained that all created things exist in the Mind of God as Ideas, and that on f. 22 explaining material objects as compounded of two elements, Matter and Form, as those terms are used in the scholastic philosophy. The author speaks of another work dealing with this subject in greater detail, which the catechumen is recommended to study. Of this work,

- \* Sub-chapters.  
     The Rosary.  
     The joyful mysteries.  
     The sorrowful mysteries.  
     The glorious mysteries.  
     The crown.

however, no trace has yet been found, and Bartoli's enumeration of the books printed by the missionaries, quoted in the Appendix to my pamphlet already referred to, makes no mention of any such treatise. Another indication of the class of persons for whom this book was intended occurs on f. 34v., where the author in enumerating necessary labours which are not violations of the commandment to keep holy the Sabbath, mentions taking order of battle, fighting in battle, digging trenches, building walls, constructing fortresses, or carrying materials therefor, which though fatiguing to the body, nevertheless being of importance for the conduct of a war, are not prohibited. And a little further on the necessity of staying at home to guard a castle and the danger of attack from an enemy are given as justifiable reasons for not attending mass.

As this work possesses great interest as a monument of the language at that period, while likely to be of use to modern missionaries as a standard of comparison, it has been thought worth while reproducing in entirety in the following pages.

This precious and probably unique little volume has suffered greatly from the ravages of worms, so much so that in places whole words have disappeared. The photographic reproduction of the titlepage prefixed to this reprint gives some idea of the damage done by these insects, and it will be noticed that in some places the print of an underlying page is visible through the wormholes. By the aid of a transcript, made at the time referred to, of the copy in the Minerva library, I have been able to supply these lacunae, and also to correct the text in a few instances distinguished by square brackets.

The spelling is that of the Portuguese works on

Japanese grammar and lexicography of the period, but the list of differences between that system of transcription and that mostly employed at present will greatly facilitate, and it is hoped even remove, the difficulties attendant upon a first perusal. At the end of these notes is given a list of the more unusual words which occur in the work, all but one of which are to be found in the French edition of the Missionaries' Japanese-Portuguese Dictionary that we owe to the labours of the late Mons. Léon Pagès. It only remains to be noted that the European theological terms employed here and there were adopted from the Portuguese language.

List of Portuguese transcriptions and equivalents now generally in use.

Single *kana* syllables.

y	i
fa	ha
fo	ho
fe	he
vo, uo	wo
va, ua	wa
tçu	tsu
t	tsu (final)
v	u
vo, uo	o
cu, qu	ku
qe	ke
qi	ki
xi	shi
fi	hi
xe	se

Soft *kana* syllables.

gi	ji
----	----



gue	ge
gui	gi
je	ze
gio	jo
z, zu	dzu
ju	zu

Compound syllables.

giũ }	jũ
giú }	
jú }	
giô	jô
xu	shu
yú	yũ
tçú	tsũ
cú	kũ
xa	sha
nhu	niũ
nho	nio
gueô	giô
qeô	kiô
reô	riô

The most puzzlings spelling perhaps are at first sight *faua* for *haha*, mother and *fagi* for *haji*, shame. Others will be found in the glossary.

#### GLOSSARY.

airen, pity  
 anguia, pilgrimage (*angia*)  
 ata, enemy  
 atari, to behave towards  
 ategai, to attribute  
 bettai, different substance  
 bi, smelling

bucusasuru, cause to eat  
 buji, peace  
 bun, sono, so

ca, smell  
 cacayaqu, shine (*kagayaku*).  
 cacayuru, uphold  
 caccacu, distinct.  
 cacugo, preparation, intention  
 canmi, sweetness  
 caqibai, lime made from oyster shells  
 catague, custom  
 caxacu, blows and tortures (*ka-shaku*)  
 chinami, association ; occasion  
 chitocu, knowledge  
 cõfi, queen (*kõ-hi*)  
 conbon, principles, elements (*kompon*)  
 couguen, origin, beginning (*kongen*)  
 cõriocu, assistance.  
 conomi, fruit (*ki no mi*)  
 cõxeqi, works (*kõscki*)  
 cunju, company  
 curacu, misery and happiness  
 curiqi, merit  
 cuyacu, labour

daiji, the earth  
 daimocu, matter, subject  
 dõxin, consent (*dõ-shin*)

fachibocu, rice (*hachi-boku*) a sort of pun on the  
 Chinese character 米  
 facocumu, feed (*hagokumu*)  
 fan ni firaqi, to print  
 fanji, half an hour

faxi (occurring after *michi*, road, on p. 10v. prob.=  
bridge)

faxxiqi, laws (*hō-shiki*)

faua, mother (*haha*)

fepô, recompense

fiquan, retainer

fottanno, initial

fudai, slave

funbet, intelligence (*fumbetsu*)

funbet itasu, to understand

funhoy, poverty (*fu-nio-i*)

futai no, eternal

giôgiô, things, articles (*jō-jō*)

giûbon, serious offence (*jū-bon*)

giûwon, great benefit (*jū-on*)

giuxi, to dwell (*jū-shi*)

gocuy, foundation of a doctrine, essence (*gokui*)

goxô, salvation (*go shō*)

goyei, picture

guecai, this lower world (*ge-kai*)

guedat, deliverance (*ge-datsu*)

guen, sight (*gen*)

guenje, this life (*gen-ze*)

guenzai, this world, the present

guexocu, service, work (*ge-shoku*)

guijet, breach of relations (*gi-zetsu*)

ichimi, body ; union.

ippenni, with all one's heart

ittai, one (numeral of deities)

jefi, right and wrong (*ze-hi*)

jen, virtue (*zen*)

jendocu, virtue (*sen-doku*)

jennhonin, virtuous woman, saint (*zennio-nin*)

jennin, virtuous man, saint (*sen-nin*)

jet, taste (*setsu*, tongue)

manabu, imitate

mandocu, virtues, attributes, goodness

manzō, all things

mido, temple

mago, lie

monco, door

monen, evil thoughts

moren, lust

mufen, infinite

murio, infinite

musai, boundless, infinite

nacadachi, mediator

nacanaca, certainly

naixo, will

nannho, man and woman (*nan-nio*)

nhonin, woman (*nio-nin*)

nhunan, clement (*niū-nan*)

ni, hearing

niai no, corresponding, suitable

ninju, persons (*ninzu*)

nozomi, desire

qenai, family (*kanai*)

qenbo, justice (*kempō*)

qendan, judge

qendon naru, cruel, inhuman

qengacu, far apart ; undei qengacu, infinitely different  
(*undei kengaku*)

qenzocu, family

qedacu, evil (*kiōaku*)

qeōge, counsel, teaching (*kiōke*)

qeracu, joy

qetqi, vigour of the blood, life (*kekki*)  
 qidocu, miracle  
 qio, book  
 qiuamaru, to consist in (*kiwamaru*)  
 qiame, consummation, last thing (*kiwame*)  
 quafô, blessedness, blessed  
 quan, sepulchre  
 quan, numeral of prayers, literally 'ring.'  
 quangu, rejoicing, joy (*kuan-gi*)  
 quannen, meditation  
 quantai, rudeness, offence  
 quatai, penalty  
 quanzuru, meditate  
 quen-zocu, misjint for qenzocu, relations  
 quodai, great  
  
 rimot, gain (*rimotsu*)  
 riun uo fraqi, to triumph, to gain the victory.  
 roxi, road (*ro-shi*)  
 rōyacu, good medicine (*riōyaku*)  
 runin, exile  
 ruro, exile  
  
 sacu no mono, works  
 saguiô, life, works (*sa-giô*)  
 saxizzu, plan (*sashi-dzu*)  
 sôden, tradition  
 suguinixi, past (*suginishi*)  
  
 tai, substance  
 taicut, weariness, discontent (*tai-kutsu*)  
 taixet, love (*taixetsu*)  
 taixite, for the sake of (*tai-shite*)  
 tanomoxiqi, hopeful  
 tassuru, to perfect, complete  
 tattoqi, holy, glorious, blessed

- taxxite, perfectly, completely  
 tçugai, member  
 tcúyôsuru, to be in communication  
 tengu, the Devil  
 tenma, the Demon  
 toburai, suffrage  
 tocu, profit, benefit  
 togavocuri, satisfaction for sin  
 tonaye, von, benediction  
 tonayuru, cruzuo, make the sign of the Cross.  
 toriauxite, intercessor, mediator  
 torinaxite, advocate  
  
 yenman, entire fullness  
 ygue, etcetera  
 yo manner  
 yôjo no, important  
 yoxi, child by adoption (*yô-shi*)  
 yuzzuri, inheritance (*yudzuri*)  
 vocuri (togauo), make satisfaction (for sin)  
 vomecague, mental idea  
 vondecu, benefit received  
 vqeauax, write, incorporate (*uke-atwase*)  
 vqeciyext, redeem  
  
 xebamua, persecute (*sebamuru*)  
 xeccan, chastisement, reprimand (*sekkau*)  
 xefo, worldly customs (*se-hô*)  
 xei, power (*sei*)  
 xeibai, put to death (*seibai*)  
 xeicon, faculty lit. fundamental powers, (*seikon*)  
 xeirigi, powers (*seiriki*)  
 xeitocu, virtue, efficacy  
 xenyô, necessary (*senyô*)  
 xiccai, all (*shikkai*)

xidai, four elements (*shi-dai*)  
 xin, feeling (*shin*, lit. body)  
 xindai, subjects (f. 44v.); existence (f. 28)  
 xindaisuru, govern (*shintai suru*)  
 xine, disposition (*shine*)  
 xingo, veneration (*shinkō*)  
 xinjin, devotion (*shinjin*)  
 xinmiō, life (*shinmiō*)  
 xiqiso, material object (*shiki-sō*)  
 xiqitai, body (*shiki-tai*)  
 xiqixin, body (*shiki-shin*)  
 xitagi, foundation, material (*shitaji*)  
 xōjen, virtues, goodness (*shō-zen*)  
 xōjino, living and dead (*shō-shi-no*)  
 xōjono, pure (*shō-jō no*)  
 xōmet, destruction (*shō-metsu*)  
 xōqiō, little book (*shō-kiō*)  
 xosō, forms (*sho-sō*)  
 xōtai, true substance (*shō-tai*)  
 xōtoci, congenital, natural  
 xūgiacu, immoderate desire (*shugaku*)  
 xugo, governor (*shugo*)  
 xugo no, guardian (*shugo no*)  
 zōtan, conversation (*zōdan, jōdan*)

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DOCTRINA  
CHRISTIAN.



IN COLLEGIO IAPONICO  
SOCIETATIS IESU.

Cum facultate Ordinarij, & Superiorum.

ANNO 1600.





## DOCTRINA

no jo



ON Aruji IESV Christo gozaixeno  
 aida midexi tachini notamai voqitamō  
 cotono nacani toruwaqi nã tachini vexi  
 yeqeru gotoqu, ifsai ningueni goxōuo  
 tasucaru macotono michino firomeyoto  
 no vō coto nari. Core mata gacuxa tachino nobe voqeru  
 gotoqu, mitšuno guini qinamaru nari. Fitotšuniua, xinji  
 tatematšurubeqi coto. Futatšuniua, tanomoxiqu zonji  
 tatematšurub. q. coto Mitšuniua, tšutome voconō beqi  
 coto core nari. Xicaruni xinji tatematšurubeqi daimo-  
 cuto yūua ninchini vyobu dōrino vyenaru gui nareba.  
 Fides toyū jenni ataru mono nari. Corerano cotono xira-  
 zūba goxōno michini mayō coto vonocarubeqi. Mata  
 tanomoxiqu vomō coto tona Esperança toyū jenni ataru  
 coto nari. Core funanachi Deus yori von yacufocu no  
 motte chriftāni ataye tamō beqi goxōni ataru fodono  
 coto nari. Cono Esperança naqūba nāguini vō beqi toqi, ta  
 nomu tocoro naxito chicarano votofu cotomo arubexi.  
 Core mata animano vōqinaru sanari nari. fate tšutome  
 voconō beqi cototoua charuludeto yū taixetno jenni ata u  
 cotonari. Corerano gūuo cocoroyezareba, Deusno von

voqiteno tabitabi fomuqu coto arubexi. Carugayuye cono mitçuno jenua Christanno tameni moppara naru guî nareba, gacuxato nano yerarexi jënnin corerani tçuite amatano qiðuo caqi voqi tamö mono nari. Ina sono vchiyori cãÿô naru tocorouo yerabitorite fanni fraqi, ma yoiuo terafu cagamito nafu mono nari. Xicareba Christãni goxöno moppara naru cotouo voxiyë tameni Companhia superiorno meiuo vqete cono xôqiðuo amitate nazzuqete Doctrina Christãto yû. Core funauachi Christãno voxiyeto yû cocoro nari. Iðgue Bãminni tayafuqu cono maneuo xiraxenga tameni cotobaua zocuno mimini chicaqu, guîna Deusno tacaqi cotonariuo arauasu mono nari. Cono cotouariuo fumiyaçani vaqimayenga tameni Xi dexino mondôto naxite ximesu mono nari. Core ifsai Christãno chiyeno manacouo aqiramuru voxije nareba, taremo narai vaqimaye xitte, mayoiuo yamino nogare, macotono michini moloçzuqu bexi.

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## DAIICHI CHRIS-

### TANTO YVVA NANI-

*gato coto yû coto.*

Xixö. Christāni narū monoua  
fono voxīye xinjīt canyō narū  
monouo chōmō furu coto mop-  
para nareba, sono iuareuo nāgi  
yoqu qiquya inaya?

Dexi. Goxeppōno vomomuqiuo yoqu chōmō  
xite, Deusno von ficariuo cōmuri Christā  
ni nari tatematçuru coto nari.

X. Sono vaqimayēua ican?

D. Fūbet xexi coto vouoqi nari.

X. Sono mune cotogotocu yūni voyobazu,  
tada fūbetno fodouo xiru tameni dai ichi  
canyōno daimocuuō mōfareyo.

D. Fitotçuniua, ichimot naqi tocoroni ta-  
ne naquxite tenchi māzōuo tçucuri araxe  
tamai, yorozzuno facuno monouo voboxi  
mesu mamani goxindai nafaruru fono go  
facu nasareteua xojen mandocuno von mi-  
namoto, facarinaqi vonchiye banji canai  
tamō gojiyu jizaino von aruji Deus go  
ittai maximalu coto.

Futatçuniua, core funauachi vareraga guē-  
je

## DOCTRINA

je goxe tomoni, facarai jenacuno gofē-  
pōuo tadaxiqu ataye tamō von aruji na-  
ri. Cono go ittaiuo vogami tattomi tate-  
matçurazuxiteua goxōno vō tafuqeni az-  
zucaru coto farani naxi.

Mitçuniua, von aruji Deusua Padreto, Fi-  
lhoto, Spiritu Sanctoto mōxi tatema-  
tçurite, Personaua mitçunite maximaxe  
domo, Substantiato mōsu goxōtaiua tada  
go ittai nite maximafu nari.

Yotçuniua, Deus Filho ifsai ninguenno to-  
gauo vocuri tamai, goxōuo tafucaru michi  
uo voxie tamauan tameni amacudari ta-  
mai, Humanidadetote, varerato fitoxiqi A  
nima xiqixinuo vō mini vqeuaxe tamai,  
fūfuno majiuari naqu tattoqi Virgen Ma-  
ria yori macotono fitoto vmare tamai, tçu-  
ini Cruzni caqerare, fitonite maximafu  
vōtocoroua xixi tamō coto.

Itçutçuniua, goxōno michiua Chrifāno  
voxienī nomī quamaru nari. Soreni yot-  
te Chrifāni narazunba goxōuo tafuca-  
ru coto arubecarazuto funbet itafu coto  
core nari.

X. Ninguenno cotouoba nanito funbet xe-  
rareqeruzo?

D. Ninguēua xiqixin bacarini arazu, fatçuru  
coto

coto naqi Animauo motçu nari. Cono Animaua xiqixinni inochiuo ataye, tatoi xiqixinua tçuichi faini naruto yûtomo, cono Animaua vouaru coto naxi: tada jen acuni xitagatte goxõno curacuni azzucaru mono nari.

- X. Yoqu funbet xeraretari. Catechifimoto yû xodanguino cotouari yori focanimo Christãno xirazuxite canauazaru coto vouoqi nari.
- D. Sono guïuo vqetamauareba colõ goqeõ-  
geni azzucaritaqito zonzure.
- X. Core vaga negõ tocoro nari. Christãni nararuru cotoua icanaru fitono xiuaza toca xireruya?
- D. Deusno Graçauo motte Christanni naru mono nari.
- X. Deusno Graçauo motte toua nanigoto zoya?
- D. Sonogui imada tçubufa narazu, negauacuaa voxije tamaye.
- X. Deusno Graçauo motte toua, vagami, chichi faua gofacuno monono chicarani arazu, tada Deusno võ jifino vye yori võ aruji Iefu Christono gocuriquio motte Christãni naru coto nari.
- D. Fitobito Christanni nararuru toqïua, naitaru

## DOCTRINA

nitaru curaiuo vqeraruruzo.

- X. Deusno goyōxi tenno von yuzzuriuo vqe tatematçuru mito naru mono nari. Sonoyuyēua Baptismo no von fazzuqeuo vquru fitobitōuo cono curaini ague tama- uanto voboximefuni yotte nari.
- D. Sate Chrifṭāni arazaru fitoua ican?
- X. Baptismo no fazzucarazaruni yotte goyō- xito naxi tamauazu, tenno von yuzzuri- uo vqemajiqi mono nari.
- D. Chrifṭātōua nanigoto zoya?
- X. Vō aruji Iefu Chriftono vō voxiyēuo xin- giú yori Fidesni vquru nomi narazu, coto- bato, mimochiuo motte arauafu fito nari.
- D. Nanino yuyenica von aruji Iefu Chriftono vō voxiyēuo fidesni vqe, cotoba mimochi uo motte arauafu fitotōua yúbeqi zoya?
- X. Moromorono Chrifṭā vō aruji Iefu Chri- ftono tattoqi vō cotōuo cocoro yori Fides ni vqezuxite canauanu nominarazu, cā- yō naru toqíua xifuruto yú tomo, coto- banimo, mimochinimo arauafu beqitono cacugo aru coto moppara nari.
- D. Chrifṭanto yúua naniuo catadoritaru na zoya?
- X. Chrifṭōuo catadori tatematçuritaru na nari.
- D. Chrifṭotōua icanaru vō aruji nite maxima fu zoya?

X. Ma-

- X. Macotono Deus, macotono fitonite maxi-  
[ma]fu nari.
- D. Macotono Deus nite maximafutoua na-  
nigoto zoya?
- X. Banji canai tamõ von voya Deusno ma-  
cotono võ fitorigo nite maximaxebe nari.
- D. Macotono fitonite maximafu toua ican?
- X. Tattoqi von faua Virgen Mariano ma-  
coto no von fitorigo nite maximafu nari.  
Soreniyotte Deus nite maximafu von to-  
coroua, tenni voite von fauauo mochi ta-  
mauanu gotoqu, fitonite maximafu von  
tocoromo chini voiteua võ chichiuo mo-  
chi tamauanu nari.
- D. Nanini yotteca Chrifto toua tonaye tate-  
matçuruzo?
- X. Chrifto toua tattoqi aburauo nurare tamõ  
toyú cocoro nari. Sonocami teiuõ, Sacerdo-  
te, Propheta cono mifamano fito tatto-  
qi aburauo nurare tamaixi nari. Von aru-  
ji Iefu Chrifto fitonite maximafu võ toco-  
roua teiuõno vyeno teiuõ, Sacerdoteno vye  
no Sacerdote, Prophetano vyeno Pro-  
pheta nite maximafu ni yotte cudãno tatto-  
qi aburano cauarini Spiritu Sanctono Graça  
uo michimichite mochi tamõga yuyeni,  
Chrifto tonaye tatematçuru nari.

Dai ni.



## DOCTRINA

*Daini. Christāno xiruxito naru tattoqi  
Cruzno coto.*

D. Christāno xiruxitoua nanigoto zoya?

X. Tattoqi Cruz nari.

D. Sono yuye ican?

X. Vareraga vō aruji Iesu Christo Cruzao vye nite varerauo jiyūni naxi tamayeba nari. Carugayuyeni izzureno Christāmo vareraga ficarito naru vō aruji Iesu Christono tattoqi mi Cruzni taixi tatemateurite, cocoro no voyobu fodo xinjinuo moteubeqi coto moppara nari. Varerauo toga yori nogaxi tamauan tamenī, cano Cruzni cacari taqu voboximexi tamayeba nari.

D. Jiyūni naxi tamōtoua nanigoto zoya?

X. Tenguno torauarebitoto naritaru vareraga fudaino tocorouo nogashi tamōni yotte nari.

D. Torauarebitoto naritaru iuareraua ican?

X. Tenguto vareraga togano yatçuco nari. Vō arujino micotobani togauo vocafu monoua tenmano yatçuco narito notamō nari. Sareba fito mortal togauo vocaxeba, Tēgu sunauachi sono monouo xindaifuruga yuyeni, yatçucoto naritaru mono nari. Nicareba Cruzni cacari tamō michiuo motte fadame tamō Baptiismo fazzuqe uo  
vqe

vqe, mataua Confiçãno Sacramentouo vqetatematçureba von aruji Iefu Chrifto ataye tamõ Graçauo motte fono fitono mo romorono togauo yuruxi tamõni yotte, Cruzno gocuriqiuo motte von aruji Iefu Chrifto tẽmano yatçucoto naritaru tocorouo vqecayexi tamõto mofu nari. Sareba fitono yatçucoto naritaru monouo vqecayexite jiyúni nafu cotoua macotoni fucaqi giúuon nari. Nauo mata yatçucoto naxitaru fitono tçurafauo fucaqu vomoixiruni voiteua, ima vqe cayefaretaru tocorono vondocuuu yoqu vaqimayubeqi mono nari. Yatçuco narixi toqi no xujin nafaqe naqu ataritaru fodo, vqecayefaretaru vonmo fucaqi mono nari. Xicaruni vareraga von aruji Iefu Chriftono Graçauo motte tẽguno teyori toganinuo toricayexi tamaite jiyúni naxi tamõ gouonno fucaqi cotoua icabacarino cototo vomõya?

- D. Chrifãua Cruzno monuo icufamani tonayuru zoya?
- X. Futafamani tonayuru nari. Fitotçuniua, miguino vòyubi nite Cruzno mõuo fitaito, cuchito muneni tonayuru nari.
- D. Sono mitçuno monuo tonayuru toqiuana-  
nanita-

## DOCTRINA

nanitaru cotouo mōxi aguru zo?

- X. Vareraga De<sup>3</sup> Săcta Cruzno vō xiruxiuo motte vareraga teqiuo nogaxi tamayeto to nayuru nari. Vareraga De<sup>3</sup> făcta Cruzno vō xiruxiuo motteto yū iccuuo tonayete fi taini Cruzuo mufubu nari. Vareraga teqi noto yū iccuuo motte cuchini Cruzuo tona yuru nari. Nogaxi tamayeto mōfu iccuuo motte muneni Cruzuo tonayuru nari.
- D. Fitaito, cuchito, muneto cono mitocoroni Cruzuo tonayuru cotoua nanitaru xisai zoya?
- X. Fitaini tonayuru cotoua, Deus yori mōnenuo nozoqi tamauā tame nari. Cuchini tonayuru cotoua accō mōgouo nogaxi tomanuan tame nari. Mata muneni tonayuru cotoua cocoro yori izzuru axiqi xofa uo nogaxi tamauā tame nari. Tēmaua Cruz fodo vofore tatematçuru coto naqereba, vareraga vyeni Cruzno xiruxiuo tçunenit tonayuru coto cāyō nari. Sonoyuyeya tēmaua Spiritu nareba, icanaru tçurugitotemo voloruru coto naxi: xicaredomo von aruji Iesu Christo Cruzno vye nite xixi tamōuo motte tēguuo carame voqi tamai, fitouo jiyūni naxi tamayeba, careni chicazzucanto furu mono yori focani atauo na-

uo nafu coto canauanu yōni naxi tamō ga yuyeni, vōqini Cruzuo vofore tatematçuru mono nari.

- D. Tēguuo caramē voqi tamōni voiteua nanitote cafodo fitoni atauo naxiqeru zoya?
- X. Tatoyeueo motte coreuo iuaba, tçunagaretaru tora, vōcamiua, careraga fobani yoru mononi nomi curaitçuquga gotoqu, von aruji Iesu Christu Cruzno vyeni voite tenguuu caramē tamōto iyedomo, togauo motte careraga fobani yoru mononi nomi atauo nafu nari. Izzureno mortal togauo naritomo vocafu toqiuu, tēguno fobani tachiyori, togauo futēto furu toqi, tenguno foba yori xirizoqu nari. Corerano coto mina Cruzno vye nite xixitamō vō aruji Iesu Christono go curiqiuo motte ideqitaruto tēguua yoqu xiruni yotte, vōqini Cruzuo voforuru nari. S. Hieronymo notamō gotoqu, inuua vtaretaru tçuyeueo mi voforete niguru gotoqu narito, S. Gregorio aru Iudeoni tçuite caqi tamōua, care Fides uomo motazu. Cruzuomo mochiizu, cayette caroximuruto iyedomo, aru toqi amatano tengu muragaritaru tocoroni iri, vōqini vofore atauo nafarejiga tameni canete yori mino vyeni Cruzno mō uo

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uo tonayeqereba, tēgu tachimachi nigue fatte iuaqu. Fidesuo motazaru munaxiqi vt̃uua mono narito iyedomo, Cruzno monuo tonayuruga yuyeni, atauo nalu coto canauazuto iyeri. Xicareba Fidesuo taixezaru mono faye Cruzno monuo tonayuru uo motte tenguuo voifaraiqueruni, yoqi Chrifāno vyeni tonaye tatemat̃uraba, icaga arubeqi zoya?

- D. Fitofamano Cruzno tonayeua fūbet xexi, ima fitot̃uno tonaye yōuo voxie tamaye.
- X. Ima fitot̃uniua, miguino teuo motte fitai yori munc made, fidarino cata yori migui no cata made, Cruzno mōuo tonayuru nari. Tonayuru cotobaniua, In nomine Patris, & Filij, & Spiritus fācti. Amen. Cono cocoroua, Deus Padre, Filho, Spiritu fanctono minauo motteto mōfu cocoro nari. In nomine Patris to tonayuru toqiuā, teuo fitaini faxi, & Filijto mōfu toqiuā, muneuo faxi, & Spirituto mōfu toqiuā fidari no cata, Sāctito mōfu toqiuā, miguino catani teuo fafu nari.
- D. Cano tonayeua nanino tamezo?
- X. Varerauo von vt̃uxini t̃ucuri tamō De' Padre, Filho, Spiritu fancto mit̃uno Perfona, goittaino Deusuo arauaxi tattomi tatemat̃uru tame nari.

D. Sono

- D. Sono foca betno xisai ariya?
- X. Von aruji Iesu Christo Cruzni voite varerauo fucui tamō cotouo arauaxi vyamai mōfu tame nari.
- D. Cono Cruzno xiruxiuoba icanaru toqini tonayubeqi ya.
- X. Cotouo fajimuru toqi, aruiua nefama voqifama, vaga yado yori ide, aruiua Ecclesia ye iru toqi, mataua vōjiqino fajime, nacanimo nanguini vō toqi, coreuo tonayuru mono nari.
- D. Sono xiruxiuo tabitabi tonayuru cotoua nanitaru xifai zoya?
- X. Deus varerauo teqino te yori nogaxi tamauan tame nareba, nandoqimo nanitaru cotonimo tonayuru coto yoqi nari.
- D. Xofauo fajimuru toqi, tonayuru coteua nanitaru xifai zoya?
- X. Sono xofauo vareraga teqi yori famataguerarezu Deusno gofôcôto, von fomareto naritatematçuru tame nari.
- D. Vareraga teqitoua nanitaru monozo?
- X. Xeqento, tenguto, xiqixin core nari.
- D. Icanaru xifaini yotte cono mitçuuu nin-guenno teqitoua iyeru zoya?
- X. Teqitoua Animani xiqirini togauo vocafafuru coto canauanedomo, acuuu fufume, fono

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fono michini fiqi catamuquruni yotte yú nari.

- D. Cano mifamano teqi yori vocofu acuno fufumeto, jenjino famatagueto naru tenta çãuo Deus yame tamauanu cotoua ican?
- X. Soreto tomoni teqitai, Deus no go cõriocuuo motte riunuo firaqi, fono riunno gofẽpõuo ataye tamauan tame nari.
- D. Tenguaa nanito yõni tentaçãuo fufumuruo?
- X. Cocoroni acunenuo vocoxi, mata togani votçuru ni tayorito naru cotouo fono mayeni arauafu mono nari.
- D. Sono acunenuoba nanitoyõni fuxegu beqizo?
- X. Sono michiua vouoqi nari, nacanimo mitçu ari. Fitotçuniua, acunẽ vocoru toqi jẽnẽni fiqi cayuru coto. Futatçuniua, muneni Cruzno mõuo tonayuru coto. Mitçuniua von tonayeno mizzuuo fitaini fofogu coto core nari.
- D. Togano tayorito naru acuno moto to, fono chinamiuo nanito fuxegubeqi zo?
- X. Fitotçuniua, fono chinamiuo niguru coto. Futatçuniua, Oratiouo mõfu coto. Mitçuniua, yoqi qeõqueuo vqe, yoqi qiõuo yomi agiuõ coto core nari.

D. Xe-

- D. Xeqen no teqi to yúua vareraga tameníua na nítaru monozo?
- X. Xeqēni nafu acuguiōto, xefōto, mata acu ninuomo nazzuqete xeqento yúzo?
- D. Xeqenua nanito yōni Tentaçanuo fufumu ruzo?
- X. Miguini mōxexi acuguiōto, xefōto mata ua acuninno axiqi zōtan ygueuo midarini coroní fufume vocafafuru mono nari.
- D. Corerano cotouo fuxegubeqi michiua ican?
- X. Core Deusno von voqiteto von aruji Iesu Chrístouo fajime tatematçuri, jennin tachi no vō cagami, mataua yotçuno qiuameto na ru xifuruto, Iuizo, Inferno, Paraifono qeracuuo vomoiidafu coto nari.
- D. Xiqixinuo teqito yúua nanigotozo?
- X. Adā yori vqe tçuzzuqu fajimeno togani yotte axiqi vmaretçuqino xiqixinuo yú nari. Sono vye mizzucara naxitaru togani yotte axiqi cuxeno michimichitaru tocorouo faxite nazzuquru mono nari.
- D. Cono xiqixinua nanito Tentaçanuo fufumu ruzo?
- X. Mini aru axiqi vmaretçuqito, axiqi cuxeuo motte xingíúni midarinaru nozomiuo vocoxi togani catamuquru mono nari. Coreuo motte cocorouo curamaxi acuuo mixiranu yōni



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yõni furu mono nari. Sono vmaretçuqi to ua mina fucaqi nõzomito, tanomoxiqito, aifuruto, niqumuto, yorocobito, canaximito voforeto, icaritõno coto nari.

D. Chrifanno tonayuru cotoua nanigoto zoya?

X. Tattoqi IESVSno mina nari.

D. Sono yuye ican?

X. IESVS toua vã tafuqeteto mõfu cocoro nari, foreniyotte vareraga nangui daijino jixet fucuuare tatematçuranga tameni Iefusno tattoqi minauo tonaye tatematçuru nari. Carugayuyeni Iefusno tattoqi minauo tonaye qiqi tatematçuru toqi, fucaqu vyamai tatematçurubexi.

*Dai san. Pater nofterno coto.*

X. Romano Sãcta Ecclefia yori voxije tamõ Oratiouo voxiyubexi. Tçuguini mata xinji tatematçurubeqi giõgiõto, tçutomubeqi guiõguiuomo arauafubeqi nari. Core funauachi Pater nofter, Aue Maria, Salue Regina, Credo jiccagiõno Mãdamẽtoto Sãcta Ecclefiano Mandamentoni comoru nari. Corera mina yurucaxe naqu xite ippenni xinji tçutome tatematçurubeqi nari.

D. Iẽnacuno xabetuo vaqimayuru fodono toxi coru naru Chriftanua nanigotouo xiru coto canyõnaruzoya?

X. Mi-

- X. Mifamano coto nari. Fitotçuniua Deusuo yoqu tanomi tatematçuri: futatçuniua yoqu xinji tatematçuri: mitçuniua yoqi xofauo nafu michiuo xiru coto core nari.
- D. Deusuo yoqu tanomi tatematçuru michiua nanito xirubeqizo?
- X. Pater noſterno Oratiouo motte xirubexi.
- D. Taxxite xinji tatematçurubeqi yõuoba nanito xirubeqizo?
- X. Credo aruiua Fidesno Artigouo xirucoto nari.
- D. Guiõguiuo tadaxiqu vofamuru michiuoba nanito xirubeqi zoya?
- X. Guiõguiuo yoqu vofamuru tameniua Deus no von voqiteno mandamentoto, Sãcta Ecclefiano mandamẽtouo xiri, mata acuuu xirizoqubeqi tameniua nanatçuno Mortal togauo xirucoto nari.
- D. Tadaxiqu xinji yoqu tanomi tatematçuri, mata mimochiuo yoqu vofamuru tameni mi guino foca betno cãyõnaru gui ariya?
- X. Nacanaca cãyõno gui ari: core funauachi Deus yori gĩqini atayetamõ mitçuno jen ari. Tadaxiqu xinji tatematçuru tameniua Fides, yoqu tanomi tatematçuru tameniua Sperãça, mimochiuo yoqu vofamuru tameniua Charidade core nari. Sareba yoqu tanomi
- tate

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tatematçuru tameniua Pater nofterno Oratiouo xîru coto cāyô nareba ima voxiyubexi.

Tenni maximafu vareraga von voya minauo tattomare tamaye : miyo qitari tamaye. Tenni voite voboximefu mamamaru gotoqu, chini voitemo araxe tamaye. Vareraga nichinichino von yaxinaiuo connichi varerani ataye tamaye. Varera fitoni yuruxi mōfu gotoqu vareraga togauo yuruxi tamaye. Varerauo Tētaçanni fanaxi tamō coto nacare. Varerauo qeōacu yori nogaxi tamaye. Amen.

- D. Ima voxie tamō Pater nofterno Oratio uoba tarebitono tçucuritamō zoya?
- X. Catajiqenaqumo Vareraga von aruji Iefu Chrifto giqini voxie tamō Oratio nari.
- D. Nanino tame zoya?
- X. Oratiouo mōfubeqi yōuo voxie tamauan tame nari.
- D. Oratio toua nanigotozo?
- X. Oratioua vareraga nenuo tenni tçuji von aruji Deusni mōxi aguru nozomiuo canaye tamō michi faxi nari.
- D. Deusua izzucuni vouaxi mafu zoya?
- X. Tenchi, izzucunimo vouaximafu nari.
- D. Pater nofteruoba mōfu toqiu izzureno coto-toba yori vareraga nenuo Deusni tçuji tatematçuru zoya?

X. Dai

- X. Dai iccumenno tenni maximafu vareraga vō voyato mōfu cotoba nari.
- D. Von arujito mōfazu xite vō voyato mōfu cotoua nanigoto zoya?
- X. Von voyato yobi tatematçuruuo motte varerauo taixetni voboximefu cotouo vomoi idaxi, tanomoxiqi cocorouo motte coitate matçuru tame nari.
- D. Vaga von voya toua mōfazu xite, nani tote vareraga von voyatoua yobi tatema-  
tçuruzoya?
- X. Mina fito qiōdai nite yoqi von voyano co narito vomoitorite tagaini taixetni vomoi auan tame nari.
- D. Deus tēni vouaximafu toua nanigoto zoya?
- X. Vareraga von voyamo, vareraga tanomino caqedocoromo tomoni tenni arito vomoi-  
toruuo motte cono xecaino cotouo vomoi futçubeqi tame nari.
- D. Miguini Deusua izzucunimo vouaximafuto voxiye tamaite, ima mata tenni vouaxima-  
futoua nanigoto zoya?
- X. Deusua izzucunimo vouaximafuto iyedomo, tafucari tamō jennin tachini fontaiuo gi-  
qini arauaxi tamauan tameni, Tenni Parai-  
fouo fadame tamōni yotte nari.
- D. Icanaru cotobauo motte Vareraga negaiuo  
Deusye

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Deusuye mōxiagubeqi zoya?

- X. Aitçuzzuqu nocorino cotobauo motte nari.  
D. Ainocoru cotobauo motteua nanigotouo tanomi tatematçuruzo?  
X. Nichicagiō nari. Dai ichiua minauo tatto mare tamayeto, cono cocoroua Deusno minato, von fomare xecaini firomare, iffai ninguenno von aruji Deusto, sono vonco von aruji Iefu Chriftoouo mixiri tatematçuri, v-yamai tattemi tatematçuru yōnito yū coco ro nari  
D. Dai nicagiōniua nanigotouo coitatematçuruzo?  
X. Miyo qitari tamayeto, cono cocoroua acujito tçumiuo nogare, Deusto sono von co Iefu Chrifto yori guējeni voiteua Graça, goxōni voiteua Glorïauo motte varerauo xindai xitamayeto yūgui nari.  
D. Dai fangagiōniua, nanigotouo coitatematçuruzo?  
X. Tenni voite voboximefu mamamaru gotoqu chini voitemo araxe tamayeto, cono cocoroua, tēni voite moromorono Anjo Deusni xitagai, voboximefumamani gonaixōni canō cotouo tçutomeraruru gotoqu, chini voitemo iffai ninguen Deusni xitagai, voboximefu mamani tçucaye tatematçurecaxitono gui nari.

D. Dai

- D. Dai xicagiñiua, nanigotouo coitatematçuruzo?
- X. Vareraga nichinichino von yaxinaiuo connichichi varerani ataye tamayeto, cono cocoro ua Animano tame nichinichino vō yaxinaiuo ataye tamayeto coitatematçuru nari. Core funauachi tattoqi Eucharistiano Sacramēteto, Graçato, jento, Spiritu Săctono von ataye-tōno coto nari. Mata xiqixinno fofufaito, inochiuo tçugubeqi tamenimo iru fofono cotouo ataye tamayeto coitatematçuru gui nari.
- D. Dai gocagiñiua, nanigotouo coitatematçuru zo?
- X. Varera fitoni yuruxi mōfu gotoqu, vare raga togauo yuruxi tamayeto, cono cocoroua varerani taixite fito yori caqeraruru chijocu, mataua quantai ygueuo yurufu gotoqu, vareraga Deusni taixi tatematçurite vocafu toga, ayamariuo yuruxi tamayeto tanomi tatematçuru gui nari.
- D. Xicaruni voiteua fitoni taixite motçu tocorono yconuo futezunba, vareraga togauo yurufaruru coto arumajikiya?
- X. Nacanaca fono bun nari. Vō aruji Iesu Christo notamōua; fitoni taixite motçu tocorono yēōuo futezunba, tenni vouaximafu vaga vō  
voya,

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voya, fono fitono togauo yuruxi tamõ coto arubecarazuto nari.

- D. Xicaraba fito yori caqeraruru chijocuuu yurufanu monoua miguino tattoqi micotobauo mõfu toqi, varerani caqeraruru chijocuuu yurufanu gotoqu, vareraga togauo mo yuruxi tamõ becarazuto mõfu cocoro naruni yotte, cono Oratiouo mõfu coto canõ majiqiya?
- X. Sono guini arazu: fitono chijocuuu yurufanu fodono qendonnaru fito narito yútemo, cono Oratiouo mõfu coto xenyõ nari. Sonoyuyeu cono Oratiouo motte, fitoni taifuru ycõuo futeçuru tameno gocõriocuto naru Graçauo coitatematçuruni yotte nari. Sono vye facta Ecclesiano von coto mõxi tatematçuru jennin tachi fito yori caqetaru chijocuuu yuruxi tamõ gotoqu, vareraga togauo yuruxi tamayeto mõfu cocoro nareba, miguino Gratiauo mõxiaguru cotomo vagami no fono naruniua arazu.
- D. Dai roccagiõniua, nanigotouo coitatematçuru zoya?
- X. Varerauo Tentaçãni fanaxi tamõ coto nacareto: cono cocoroua ixõno aida jenjino famatague acuno fufumeto naru Tentaçã yori xemeraruruto yutomo, foreni maqezaru

zaru yōni, Deusno gocōriocuuu tanomi tatematçuru cocoro nari.

- D. Dai xichicagiōniua, nanigotouo coitatematçuruzo?
- X. Varerauo qeōacu yori nogaxi tamayeto: cono cocoroua Animano atato naru toga to, xiqixinno vazauaiuomo nogaxi tamayeto yū cocoro nari.
- D. Pater noſterni mafaritaru Oratiomo ariya?
- X. Coreni mafaritaru Oratio betni naxi: core faijōno Oratio nari, fonoyuyeu Deusni coitatematçurubeqi fodono xenyō naru giōgiō uo cono Orationi come tamaite, vō aruji Ieſu Chriſto midexi tachini voxiye tamō Oratio nareba nari.

*Daixi Aue Mariano coto.*

- D. Deusni taixi tatematçurite nomi Oratiouo mōſubeqiya?
- X. Sono guini arazu: vareraga vontoriauaxete tenni maximafu moromorono jennin, nacanimo acuninno tameni, nacadachito naritamō vonfaua Virgen Sancta Marianimo Oratiouo mōxiaguru nari.
- D. Virgen Sancta Mariani mōxiague tatematçuru ſadamaritaru Oratio ariya?
- X. Aue Mariato yū Oratio nari. Tadaima voxiyubexi.

Graça



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Graça michimichi tamõ Mariani vō reiuo naxi tatematçuru: von arujiua vō mito tomoni maximafu: nhoninno nacani voite vaqite go quafõ imijiqi nari. Mata gotainaino vōmi nite maximafu Iefusua tāttoqu maximafu. Deusno von faua Sancta Maria imamo vareraga faigonimo, varera acunin no tameni tanomi tamaye. Amen

D. Cono Oratioua tareno tçucuri tamõ zoya?

X. Sã Gabriel Anjo tāttoqi Virgẽ Mariani go tçugueuo naxi tamõ toqino micotobato. Sã cta Ifabel Virgen Mariani gõjõ nafaretaru cotobani mata fancta Ecclesia yorino coto-bauo foye tamõuo motte, amitate tamõ Oratio nari,

D. Vō faua Virgen Mariaua tarebito nite vo-uaximafu zoya?

X. Deusno von fauano tameni yerabiidafare, tenni voite moromorono anjono uyeni fena-  
yerare tamai, xojen michimichi tenno von qifaqi no curaini aguerare tamõ tāttoqi Iē nhonin nite maximafu nari. Coreniyotte vō co Iefu Christo no von mayeni voite, moromorono Beato yorimo ffigurete gonaixõni canai tamayeba, vareraga mōxiaguru coto-uariuo vōxe canayeraruruga yuyeni, vonovono no Christão fucaqu xingõ xitatematçuru mononari.

D. Nani

- D. Naniniyotteca von faua Săcta Mariaye tati tatematçuri, fiacu gojippēnno Rofairo mataua rocujú fanbēno Coroano Oratiouo mōxiaguruzo?

*Tattoqi Virgen Mariano Rofairotote fiacu gojippenno Orationo coto.*

- X. Von faua Săcta Mariano Rofairoto mōfu ua, Pater noster júgəquan, Aue Maria gojicquan nari. Coreuo von aruji Iefu Christono gofagueōni ategai tatematçuri, júgono quannenni vaquru nari. Fajimeno gocagiōua vō faua Sancta Mariano von yorocobino dai-mocu naruni yotte, funauachi yorocobino quannento cō furu nari. Nacano gocagiōua von arujino go Palsiōuo Săcta Maria fucaqu goxútan naxitamōni yotte, von canaximino quannento mōfu nari. Nochino gocagiōua von aruji Iefu Christo yomigayeri tamaite yori, Sancta Maria goquanguí fucaqiga yu-yeni, Gloriano quannento nazzuquru nari. Sareba cono Orationo mōxiyōto yúua, maz-zu Pater noster icquan, Aue Maria jippen zzutçu mōfu aida ni, júgono quannēno vchi iccagiō zzutçuno quannen xite, sono toqi arauaxi tamō gotaixet, von fericudari, go cannin, von canaximi, von yorocobi, sono foca

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foca niaino jen, mataua Sancta Maria von cocoroni voboye, tçutome tamõ tocorono gojendocuuo Deus yori vareranimi ataye cudafaruru yñi tanomi tatematçurubexi. Moxi cono fiacu gojippenno Oratiouo mainichi tçutome tatematçuru coto canauanuni voiteua, xemete fono fanbunichi naru izzureno gocagiõ naritomo, nozomini xitagate quannen xite, Pater noster goquan. Aue Maria gojippen mõfubexi.

*Von yorocobino quannen gocagiõno coto.*

Dai ichi. Anjouo motte von tçugue nafare, Von aruji Iesu Christo Virgen Sancta Mariano gotainaini yadori tamõ coto. Dai ni. Tattoqi Virgen Sancta Maria Sancta Isabeluo vonmimaito xite vomomuqi tamõ coto.

Dai fan. Von aruji Iesu Christo go tanjõno coto.

Daixi. Von arujino gotanjõ yori xijúnichimeni, von faua Sancta Maria go fattoni macaxe, von co Iesu Christouo midõni safague tamõ coto.

Daigo. Von faua Sancta Maria von aruji Iesu Christouo jünino von toxi mivxinai tamaite, fannichimeni midõni voite gacuxõ  
no

no naca ni von voxiyeni tçuite, toi cotayeuo  
naxi ytamöuo goranjitçuqe tamö coto.

*Canaximino quannen, gocagiöno coto.*

Dai ichi. Von aruji go Palsiöni nozomi ta-  
niř toqi, Gefemariano morino vchini-  
te vonchino axeuo nagaxi von Oratio nafa-  
retaru coto.

Daini. Von aruji Iefu Christo ixino faxira  
ni carametçugeraretamai cazucazunochö-  
chacuuu vqe coraye tamö coto.

Daifan. Von aruji Iefu Christo von cöbeni  
ibarano camuriuo voxicomare tamö coto.

Daixi. Von aruji Iefu Christo Cruzuo ca-  
tage tamai, Caluarioto iyeru yamaye nobo-  
ri tamö coto.

Daigo. Von aruji Iefu Christo Cruzni ca-  
qerare xixitamaitaru coto.

*Gloriano quannen gocagiöno coto.*

Dai ichi. Von aruji Iefu Christo xixitamai-  
te yori, fannichimeni yomigayeri tamö  
coto.

Daini. Von aruji Iefu Christo yomigaye-  
ri tamaite yori xijünichimeni Oliuetoto  
iyeru yama gori gojöten nafaretarucoto.

Dai fan.

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Daifan. Von aruji Iesu Christono gojōten yori tôcameni Spiritu Sancto von faua Sā-eta Maria, vonajiqu midexi tachino vyeni qitaritamō coto.

Daixi. Ven faua Sancta Maria gojōtenuo togue tamō coto.

Daigo. Von faua sancta Maria tenjōni voite Gloriano von camuriuo itadaqitamō coto core nari.

### *Coroano Orationo coto.*

Migui Rofairono focani tattoqi Virgē Mariano Coroato mōxite, rocujālanno vō youaini taixi, pater noster rocquan, Aue Maria rocujū fanguan mōxiaguru cotomo ari : xicareba Pater noster ichiquan, Aue Maria jicquan gotoni quannēuo naxitaquua, migui Rofairo jūgocagiōno vchiyori, izzareno cagiōuo naritomo ategōte quāzubexi.

- D. Von faua Virgen Mariauo fajimeto xite fonofoca Sancto tachino goyeiuo Altarni fonaye tamō cotoua ican ?
- X. Tenni maximafu von faua Sancta Mariato, Sancto tachiuo vomoi idaxi tatematçuri, bāji sono gocōriocuuu coitatematçuri, von aruji Deusno von mayeni voite, von toriaua-xeue tanomi, sono gocōxequiu vomoiidafuuo

fuuo motte xojenni fufumi, manabi tate-  
matçuranga tame nari.

- D. Altarni fonaye voqitamõ goyeino cazuca-  
zu, aruiua mocuzõ, aruiua caqitaru goyei na-  
reba, monouo mi qiqitamõ coto arumajiqi  
ni, Christan coreuo vogami, tanomi tate-  
matçuru cotoua ican?
- X. Christan taru fodono monoua Altarni fo-  
naye voqitamõ amatano goyeiuo vogami mõ-  
futote, monouo mi qiqi tamõto vomoite  
vogami tatematçuruniua arazu: tada Sãcto  
tachino von vomocagueuo arauaxi tamõ to-  
corouo vogami tatematçuruuo motte, tenni  
maximafu fono Sanctouo vogami tatemat-  
çuru mono nari. Cacaru Sancto tachiua tẽ  
yori vareraga nagueqiuo goranji, moxiagu  
ru nenguanuo qiqi tamõgayuyeni vyamai vo  
gami Orationo mõfuuo motte von toriaua-  
xeu tanomi tatematçuru mono nari.
- D. Cono Virgen Sancta Mariano goyei fono  
xina vouoqi gotoqu, fono von taimo amata  
vouaximafuya?
- X. Sono guini arazu: tada tenni vouaximafu  
von fitori nomi nari.
- D. Xicaraba fitobito nanguini voyobu toqi, a-  
ruiua auaremino von faua, aruiua gocõrio-  
cuuo nafarete, aruiua canaximu monono võ  
yoro-

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yorocobaxete nadoto famazamani yobi tatematçuru cotoua nanigoto zoya?

X. Betno xifai naxi: tada von fauano von torinaxi, Deusno von mayenite yocu canai tamayeba, von auaremino von faua nite vouaximafu vye yori, xujuno gouonuo ataye tamõni yotte, cacuno gotoquni tonaye tatematçuru nari.

D. Aue Mariano Oratio voba tarenî mucalte mõiague tatematçuru zo?

X. Tattoqi Von faua Virgen Mariani mõiague tatematçuru nari.

D. Nanigotouo coitatematçuru zo? moxi vareraga togano von juruxito, Graça goxõno tafucariuo coitatematçuruca?

X. Sono guini arazu: tada von aruji Deusni nomi coitatematçuru nari.

D. Võ fauaniua nanigotouo coitatematçuruzo?

X. Corerano cotouo motemenga tamenî, võ co nite vouaximafu Von aruji Iefu Chrifto no von mayenite von toriauafeuo tanomî tatematçuru nari.

### *Daigo, Salve Reginano coto.*

D. Von faua Virgen Mariano von toriauaheuo, tanomî tatematçuru Oratio betni ariya?

X. Naca-

X. Nacanaca Sancta Ecclesia yori mochii tamō Oratioua vouoqi nacanimo toriuoqi Salue Reginato mōfu Oratio core daiichi nari. Ima coconi voxiyubexi.

Auaremino Von faua cōfinite maximafu Vō mini von reiuo naxi tatematçuru. Vareraga ichimej, canmi tanomiuo caqe tatematçuru von miye vōreiuo naxi tatematçuru. Runintonaru Euano codomo vōmiye faqebiuo naxi tatematçuru. Cono namidano tani nite vmeqi naqite vōmini negaiuo caqetatematçuru. Coreniyotte vareraga vō torinaxite auaremino von manacouo varerani mimucauaxe tamaye. Mata cono rurōno nochiua gotainino tattoqi minite maximafu Iesusuo varera ni mixetamaye. Fucaqi gonhūnan, fucaqi goairen, fugurete amaqu maximafu Virgē Maria cana! Deusno tattoqi Von faua Chriftono von yacufocuuo vqetatematçuru mito naru yōni tanomitamaye. Amen.

D. Cono Salueno Oratiouoba tarebitono voxie tamō zoya?

X. Sancta Ecclesia yori voxiyetamō nari.

D. Von faua Virgen Maria yori focani betno Beatonimo xinjinuo motçu coto ariya?

X. Izzureno Beatonimo xinjin arubeqi coto moppara nari : nacanimo xugono Anjoto, vanga



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ga nani tçuqitaru Beatonî xinji[n]uo motçube-  
qi coto canyô nari.

- D. Xingô tçucamatçuru Beatonî taixite nanita-  
ru Oratiouo mǒfubeqiya?
- X. Sancta Ecclesia yori voxije tamô forefore ni  
ataru Oratio ari, mata Pater noster, Ave  
Mariauomo mǒfu nari.
- D. Miguini Pr.nr. no Oratiouoba Deusye mǒxi  
ague tatematçuru to ximexi tamauazuya?
- X. Sono bun nari. Sarinagara Beatonî taixite  
Paternoferno Oratiouo mǒfu futatçuno xi-  
fai ari. Fitotçuniua, fono Beatono gocuriqini  
yotte Deus von auaremiuo tare tamayeto ta-  
nomi tatematçuru coto. Ima fitotçuniua cono  
Oratiouo Vareraga tameni Deusye safague  
tamayeto Beatoye mǒxiaguru coto core nari.
- D. Sareba Beatonî taixite xinjinuo mochi, fono  
gocôriocuuu tanomitatematçuru cotoua iz-  
zureno jibunni xicarubeqiya?
- X. Soreua fudâno coto narubexi : faredomo bet-  
xite Săcta Ecclesia yori fono Beatonu iuai  
uo voconai tamô toqi nari.
- D. Sancta Ecclesia yori Beatonichiuo iuaitamô  
cotoua nanino yuye zoya?
- X. Amatano xifai arito iyedomo, nacanimo  
itçutçuno gui ari. Fitotçuniua, Beatouo mot-  
te cono xecaini aruaxi tamô goqidocuuu  
mi-

mitatematçurite, Deusuo tattomi, vyamai tatematçuru tame nari. Futatçuniua, Sancta Ecclesia yori guecaini voite, iuitamõ Beatono von vyamaiuo mite, tenni voite fono Gloriano vòqinaru cotouo funbet itafu tame nari. Mitçuniua, Beatono gofagueô, gojëdocuuo xirite, varerato vonajiqi fitonite vouaximaxeba, gocõxeqiuo manabi tatematçuru beqi tame nari. Yotçuniua, xinjinuo vocoxite vōtoriauaxeuo tanomi tatematçurubeqi tame nari. Itçutçuniua, gozonjõno toqi Von faua nite maximafu Sancta Ecclesiani taixite xifuru cotouomo cayerimi tamauazu, cõcõuo tçucuxitamõ von co naruni yotte, xixitamõ ato mademo agame tamauan tame nari.

*Dairocu. Credo narabini Fidesno Artigo*

*no cto.*

- D. Miguino cotouariua Deusuo Oratiuo mot te yoqu tanomi tatematçuru yõuo voxie tamayeri : ima mata taxicani xinji tatematçuru michiuo voxietamaye.
- X. Credoto foreni comoru Fidesno giògiõuo xirucoto nari. Ima coreuo voxiyubexi. Credo toua,  
Banjicanaitamai, tenchiuo tçucuritamõ von voya Deusto, fono von fitorigo vareraga von aruji Iefu Christouo macotoni xinjitatematçuru

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matçuru. Cono von co Spiritu Sancto von qidocuuo motte yadofare tamai, Virgen Maria yori vmare tamõ. Pontio Pilatoga xitani voite caxacuuo vqe coraye, Cruzni caqerare xixi tamaite, miqummi vofamerare tamõ. Dai gino focoye cudari tamai fannichimeni yomigayeri tamõ, Tenni agaritamaï banjicanaitamõ von voya Deusno von miguini fonauari tamõ. Soreyori iqitaru fito, xixitaru fitouo tadamõ. Tamauan tameni amacudari tamõbexi. Spiritu Săctouo macotoni xinji tatematçuru. Catholica nite maximafu Sancta Ecclesia. Sanctos mina tçuyô xitamõ coto. Togano von yuruxi. Nicuxin yomigayerubeqi coto. Vouarinaqi inochitouo macotoni xinji tatematçuru. Amen.

D. Tadamano Credoua nanigotozo?

X. Xinji tatematçurubeqi Fidesno canjinno giôgiô nari.

D. Credoua tarebitono tçucuri tamõzo ya?

X. Von aruji Iefu Christono Apostolo tachi Spiritu Sanctono von michibiquo motte ixxonni atçumari tamaite Von aruji Iefu Christono vöcuchiyori giqini qiqitatematçuraretaru muneuo tçurane tamõ mono nari.

D. Nanino tameni tçurane tamõ zo?

X. Fidesni vqetatematçurubeqi giôgiô vare-rani

rani voxiye tamauan tame nari.

D. Fidestoua nanigotozo?

X. Deus Varerani t̃ugue xiraxe tam̃õ fodono cotouo Sancta Ecclesia yori ximexitam̃õ go toqu, cataqu xinji tatemat̃uru ỹõni Christ̃ano Animani Deus ataye cudafaru ninchiuo coyetaru gouonno ficariuo cacayaqu jen nari.

D. Deus t̃ugue tam̃õ toua nanigoto zoya?

X. Sancta Ecclesia yori xinji tatemat̃ureto arauaxi tam̃õ fodono cotonari, nacanimo Credoni comoru Fidesno gĩõgĩõ funauachi core nari.

D. Credoni comoru Fidesno gĩõgĩõua nanga-gĩõ zoya?

X. Coreuo t̃urane tam̃õ Apostolo j̃ninin naru gotoqu, ſono cazumo j̃nicagĩõ nari. Mata coreuo t̃ubufani vaqete j̃xino gĩõgĩõni cazoyuru cotomo ari. Nanat̃uniua Deusno ṽõ tocoroni atari, mata nanat̃uua Iesu Christo no fitonite vouaximafu von tocoroni atari tam̃õ nari. Nicaritoiyedomo coconiuua Credouo voxiyuruga yuyeni, j̃nicagĩõni t̃umorative arauafubexi.

Daiichiniua. Banji canai tamai, tenchiuo t̃ucuri tam̃õ von voya Deusuo macotoni xinji-tatemat̃uru coto.

Daini.

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Daini. Sono von fitorigo vareraga Vō aruji Iesu Christouo macotoni xinji tatematçuru coto.

Daifan. Cono von co Spiritu Sanctono von qidocuuo motte yadofare tamai Virgē Maria yori vmare tamō coto.

Daixi. Pontio Pilatoga xitani voite caxacuuo vqecoraye, Cruzni caqerare, xixi tamaito miquanni vošamerare tamō coto.

Daigo. Daigino focoye cudari tamai, fannichimeni yomigayeri tamō coto.

Dairocu. Tenni agari tamai, Banji canaitamō von voy a Deusno von miguini fonauari tamō coto.

Daixichi. Sore yori iqitaru fito, xixitaru fitouo tadaxi tamauan tameni, amacudari tamōbeqi coto.

Daihachi. Spiritu Sanctouo macotoni xinji tatematçuru coto.

Daicu. Catholicanite maximafu Sancta Ecclesia, Sanctos mina tçuyō xitamō coto.

Daijū. Togano von yuruxino coto.

Daijūichi. Nicuxin yomigayerubeqi coto.

Daijūni. Vouarinaqi inochiuo macotoni xinji tatematçuru coto.

- D. Saixono cagiōni banji canai tamai tenchi uo tçucuri tamō von voya Deusuo macotoni xinji

xinji tatematçuruto mõlu cocorouo arauaxi tamaye.

- X. Macotono Deusua tada goittaino foca vouaximaxazu, core funauachi Padreto, Filho-to, Spiritu Sanctoto mõxi tatematçurite Perfonaua mitçunite maximaxedomo, Substãtiato mõfu goxõtaiua tada goittai nite maximafu nari: core funauachi vonovono Christan xinji tatematçurade canauazaru coto nari. Padretoa von voya, Filhotoua von co to mõxi tatematçuru cocoro nari: Spiritu Sanctotoua von voya Deusto, von co Deus yori idetamõ tagaino gotaixetnrite maximafu nari. Cono faixono iccagioniua mitçuno vchi ichibanno Perfonanite maximafu von voya Deusno von cotouo fataxi tatematçuru mono nari.
- D. Deus mitçuno Perfona nite vouaximaxi nagara, goittai narito iyeru cotouariua funbet xigataxi.
- X. Soreua tattoqi Trindadeno Mifterio tote vareraga Fidesno daimocuno vchiniteua, go cuy faijõno tacaqi cotouari nari. Sonoyuyeuua Deusua muriõ quõ-daini vouaximaxi, vareraga chiyeuua vazzucani cagiri aru coto nareba, funbetniua voyobazu tatoï funbetni voyobazuto yú tomo, Deusnite vouaximafu von

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von aruji Iesu Chrifto giqini ximexi tamō v-yeua macotoni xinji tatematçurazuxite canauazaru gui nari.

D. Cono guiuo yoqu funbet furu tamenī sono tatoye naxiya?

X. Tatoye ari: vareraga Animaua tada ittai nite arinagara, mitçuno xeicon ari; fitotçuniua Memoriatote voboyetaru cotouo vomoi-idafu xei, futatçuniua Entendimento tote jē acuuo vaqimaye funbet furu xei: mitçuniua vontadetote yoqito vomō cotouo nozomi, axiqito vomō cotouo qirai, monouo aifuru xei. Cacuno gotoqu Animaua ittai narito iye-domo, mitçuno xeicon aru gotoqu Deus go ittainite vouaximaxi nagara Padre, Filho, Spiritu Sancto mitçuno Perſona nite vouaximafu nari.

D. Banji canai tamai tenchiuo tçucuri tamō toua nanigoto zoya?

X. Sono cotobano cocoroua Deus banji canai tamōni yotte tenchi manzōuo ichimot naqu xite tçucuri idaxitamai, von mino goyquō vareraga tocuno tamenī cacaye, vofame facaraitamōto mōſu gui nari.

D. Von aruji Deus ichimot naquxite tēchi mǎ-zōuo tçukuriidaxi tamōto aru cotouo funbet xezu: Sonoyuyeuā gofacuno monoua mina  
Deusno

Deusno von chiye, gofunbet yori idaxi tamōto miyuru nari. Nicarutoqinba ichimot naqu xite tçucuri tamōtoua nanigoto zoya?

- X. Cono fuxinuo firaqu tameni, fitotçuno coroye ari: foreto yūua Deusno go fābetno vchiniua gofacuno monono taiua fitotçumo naxito iyedomo, foreforeno xofō comori tamōnari, coreuo Ideato yū nari. Cono Ideato yū xosōua facuno mononī arazu, tada Deusno von tai nari. Nicaruni manzōuo tçucuri tamō toqi, Deusno gofunbetni mochi tamō Ideani vōjite gofacuno monoua von taiuo vaqete tçucuri idaxi tamōniua arazu, tada ichimot naquxite tçucuri tamō nari. Tatoyeba daicuun iyeuo tatēto ūrutoqi mazzu ūono faxizzuuo vāga funbetno vchini mochi, foreni vōjite iyeuo tçucuruto iyedomo, iyeua funbetno vchino faxizzuno tainiua arazu, tada cacubetçuno mono nari: ūonogotoqu Deus go funbetno vchini mochitamō gofacuno monono Ideani vōjite tçucuritamōto iyedomo, gofacuno monoua ūono Ideano tainiua arazu, tada banji canai tamō von clicarauo motte ichimot naquxite tçucuri tamō nari.
- D. Deusno go funbetni mochi tamō faxizzuni vōjite facuno monouo tçucuri tamōto iyedomo, facuno monoua Deusno von taini arazu, tada



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tada cacubetno tai narito fābet xeri : Ichimot naquxite t̃ucuri tamōtoua nanigoto zoya ?

- X. Ichimot naquxite monouo t̃ucuruto yūua nacarixi monouo dōgumo, xitagimo, tamenomo naquxite xutraī fafuru toqi, ichimot naquxite t̃ucuruto yū nari. Xicaruni Deus ua banji canaitamō fontainite maximaxebe, banbutuo t̃ucuritamauan tameni xitagimo, tanemo, dōgumo irazuxite, tada areto voboximefu bacariuo motte t̃ucuri tamōga yuyeni, ichimot naquxite t̃ucuri tamōto mōfu nari. Tatoyeba daicuua faxizzuni vōjite iyeuo t̃ucuruto iyedomo zaimocu, dōgu ygue naquxite areto vomō bacariuo motte t̃ucurucoto canōni voiteua, fono iyeua macotoni ichimot naquxite t̃ucuritarito yū majiqiya ?
- D. Deus ichimot naquxite banbutuo t̃ucuri tamai, facuno monoua von taini arazuto yū cotoua funbet xeri : Deusno fontaito facuno monono taito fono xabet ican.
- X. Deus to gofacuno monono xabetto yūua vōqinari, vndei qengacuto yūmo nauo amari ari. Sono yuyeuua Deusto mōxi tatemat̃ucuruua, Spiritualto mōfu fontai nite fajime vuaru maximaīazu, banji canaitamai, facarinaqi von chiyeno minamoto, xojen mādocu yenman, mufaino minamoto nari. Gofacuno  
monoto

monoto yúua, aruiua xiqifǝ ari, mata muxi-  
qifǝ arito iyedomo, mina fono caguiiri ari :  
xǝmet furu coto canǝ nari. Sono xeiriqimo,  
chitocumo fucunaqi nari. Carugayuyeni go-  
facuxato facuno monono xabetua, facarina-  
qi qengacu nari.

D. Migui Deusto, gofacuno monono xabetua  
vqe tamauarinu. Ima mata gofacuno monoua  
izzuremo tagaini ittaica : bettaicato yú co-  
tuo aruaxi tamaye.

X. Gofacuno monoua izzuremo bettai nari.  
Sonoyuyeu Deus yori tçucuri tamǝ toqi fo-  
reforeni vǝjitaru cacubetno xeiuo ataye ta  
mayeba nari. Sono xǝconiua facuno mono  
ni arauaruru caccacuno xeitocu ari. Cono gui  
uo yoqu funbet fubeqi tamenì cocorovbe-  
qi coto ari. Soreto yúua xiqifǝ aru yorozzu  
no facuno monoua futatçuno conbonuo mot-  
te vagǝ xitaru mono nari. Fitotçuniua Ma-  
teriatote fono xitagino coto. Futatçuniua  
Formatote fono xei core nari. Miguino xi-  
tagito yúua, xidaiuo motte vagǝxi, arauaru-  
ru xiqifǝ nari. Mata Formato yúua yorozzu  
no mononi xǝtaito, xeitocuuu fodocofu mo-  
no nari. Meni miyeru gofacuno monoua  
xidaiuo motte vagǝ xitaru fitotçuno xitagi  
naredomo, xǝtaito fono xeitocuuu fodocofu  
Formaua

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Formaua caccacu naruni yotte, mina bettai naru mono nari. Carugayuyeni chicuruito xidai vagōno ſono xitagiua fitotēu narito iyedomo, fitono xōtaito chicuruino xōtai cacubet naruni yotte bettai naru mono nari. Corerano cotouo cuuaxiqu funbet xitaqu vomouaba, betno xoni noſuruga yuyeni yoqu docuju xeyo.

- D. Sono von fitorigo vareraga von aruji Chriſtouo macotoni xinji tatemaſuruto mōſu cocorouo arauaxi tamaye.
- X. Von aruji Ieſu Chriſto Deus nite vouaximaſu von tocoroua, von voya Deuſto vonaji-qi goxōtai, von chiye, goxe[i]riqi fitotēto xite cauaru coto naqi macotono von fitorigo nite vouaximaſuto mōſu cocoro nari.
- D. Deus nanto yōni von couo xōji tamōzo?
- X. Deus von couo xōji tamōto qiqi tatemaſuru toqiua, ninguenno vazano yōni iyaxiqi michito vomōbecarazu. Spiritual Von taito moxite, xiqiſōuo fanare tamō xojono von tainite vouaximaxeba nari. Deus von couo xōji tamō cotoua quodai muſenno Entendimento tote, facari naqi gochiriqiuo motte xōji tamō nari. Cono guiua ninguen no vſuqi chiyeniua voyobu tocoroni arazu.
- D. Tatoyeuo motte cono guiuo xōxō arauaxi tamaye.

X. Voyo-

- X. Voyobazu nagara fitotçuno tatoyeuo yù-bexi. Cagamini mucõ toqıua, vaga cagueno foreni vcabuga gotoqu, von voya Deus vonmi no fontaiuo xojen mandocu tomoni taxxite funbet xitamayeba, vagamini cagueno v-tçuruga gotoqu, vonmino Entendimentoni nibãno Perfonato mõxi tatematçuru von co Deusuo vtçuxi idaxi tamõ nari. Xicareba von voya Deusto, vonco Deusno Perfonaua caccacunite mamaxedomo, fõtaiua tada goitaino Deusnite maxımafu nari.
- D. Daifanno cagiõni cono von co Spiritu Sanctono von qidocuuu motte yadofare tamai, Virgẽ Maria yori vmare tamõto mõfu corouo arauaxi tamaye.
- X. Von voya Deusno macotono von co nite vouaxımafu ninbanno Perfona tattoqi Virgen Mariano gotainaini voite vareraga nicutaini cauarazaru macotono xiqixinto, macotono Animaıuo vqe auaxe tamaite macotono fitoto nari tamõto iyedomo, Deusnite vouaxımafu von tocoroua cauari tamõ coto naqu, itçumo vonajiqi Deusnite vouaxımafu nari. Cono Virgen Sancta Maria yori vmare tamõuo nazzuqete Iefu Chrıstoto mõxi tatematçuru nari. Mata cono guxuxxeua fitono xıwazauo motteno cotoni arazu: ta-da

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da von voya Deusto, vonco Deus, mata Spiritu Sanctono goqidocuuu motte facarai tamõto iyedomo, gotaixetno von xiuaza naru-gayuyeni, Spiritu Sanctono von qidocuto mõxi tatematçuru nari : yuye icanto nareba von voya Deusniua banji canai tamõ von tocoro : von co Deusniua facari naqi von chi-yeno tocorouo ategai tatematçuru gotoqu, gotaixetno von tocoroua Spiritu Sanctoni ategai tatematçuru mono nari. Spiritu Sancto no von qidocuuu motte facarai tamõ coto nareba, Spiritu Sancto yori yadofare tamõto mõxi tatematçuru nari. Vonajiqu von faua Virgenmo ninguenno xofauo motte goquainin nafarezaruga yuyeni, gotanjõno nochi mo ai cauarazu Virgẽ nite vouaximafu nari.

D. Daixino cagiõniua Pontio Pilatoga xitani voite caxacuuu uqe coraye, Cruzni caqerare, xixitamaite, miquanni vofamerare tamõto mõfu cocorouo arauaxi tamaye.

X. Von aruji Iefu Christo Deus nite vouaximafu von tocoroua caxacuuu vqe coraye tamõ coto canaitamauazuto iyedomo, fitonite vouaximafu von tocoroua, Pontio Pilatoga xugo naru jidaini gojiyúno vye yori ifsai ninguenno togauo vocuri tamauan tameni, Cruzni caqerare xixitamõto mõfu cocoro nari.

D. Fi-

- D. Fitonite vouaximafu tocoroua nanito yōni xixi tamōzo?
- X. Deusni atari tatematçuru von tocoroua von Animanimo goxiqixinnimo fanare tamauazu, fitoto naritamō von tocorono von Animaua goxiqixinni fanare tamōni yotte, xixitamai miquanni vofamerare tamōto mōfu gui nari.
- D. Von co Deus fitoni naritamai, ninguenno togani taixerarete, Cruznite xixitamō coto ua nanino yuye zoya, togauo yuruxi tamōbeqi bechino michi naxiya?
- X. Samazama arubexi : xicarito iyedomo cono Cruzno michiua amatano dōrini yotte daiichi ſōuōno michito yerabitori tamō mono nari.
- D. Sono dōriuo xōxō ximexi tamaye.
- X. Mazu fitotçuniua, varerani taixerarete gotaixetno fucaqu fanafadaxiqi fodouo xiraxime tamōuo motte Deusuo gotaixetni zon-zuru cotomo fucacaran tame nari. Futatçuniua togano fucaqi cotouo vaqimayefaxe tama-uan tame nari : ſono yuyeua Deus fitoto nari tamai xixitamōuo motte yuruxi tamō fodono von coto nareba nari. Miçuniua cono gouonno fucaqi tocorouo xian xi, ſono von reiūo naxi tatematçurubeqi tame nari. Sonoyuyeua Deus cafodono von curuximiuo  
coraye

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coraye tamauazuxite, Tada carifomeni yuruxi tamõni voiteua, fitobito safodo govon uomo mixiri tatematçuru majiqini yotte nari. Yotçuniua Deusno goqenbõ tadaxiqu maximafu cototo, mata togani ataru quataino fucacarubeqi cotouo xiraxime tamauanga tame nari. Sonoyuyeya Von aruji Iesu Christo macotono Deusno von co nite maximaxeba, môtô fodono von togamo maximafazu xite, tada vareraga togauo von mino vyeni vqe cacari tamai, xuju famazamano caxacuno xinauo tçucuxite vonmini vqecoraye tamayeba nari. Itçutçuniua tenguaa jenacuuo vaqimayefafuru conomiuo bucuafuruuo motte vareraga xenzouo tabacarifumaxi, mata Adan fitorino togauo motte iflai ninguẽuo vaga xindaini naxitaru gotoqu, ima goichinin Cruzno qini cacari tamõuo motte tenmauariuo vxinai, fono vye von co Deus fitono taiuo von mini vqe auaxe tamõuo motte iflai ninguenueo cano tenguno te yori torifanaxi tamai, jiyú guedatno mito naxi tamauan tamení von aruji Christo cacunogotoqu nari tamõ coto mottomo lðuõno michi nari. Careto coretono dõrini yotte Deusno võ co varerani taixi tamaite fitoto nari, xixitamauan tonu gonaixõ nite vouaximaxexi mono nari.

D. Daigo-

- D. Daigono cagiôni, daigino focoye cudari tamai, fannichimeni yomigayeri tamôto môfu cocorouo arauaxi tamaye.
- X. Von aruji Iefu Christo Cruznite xixitamaye, von Animaua daigino focoye cudari tamô nari. Vô arujino gojôten madeua mucaxino jennin tachi jôten xeraruru coto canauazaruga yuyeni, daigino foconi voite fono goxuxxeuo machi tatematçurarexi fitobitouo mexiague tamauanga tameni cano tocoroni cudaritamaite jennin tachino Animauo fore yori mexiidaxi tamô mono nari.
- D. Von aruji Iefu Christono vô Animano cudari tamô daigino focoto yûua nanitaru tocoro zoya?
- X. Daigino foconi yofamano tocoro ari. Daiichi no fucaqi focoua Infernoto yite, tenguuo fajimeto xite Mortal togauo motte xixitaru zaininrano yru tocoro nari.
- Futatçuniua fucoxi fono vyeni Purgatorio tote Graçauo fanarezu xite xifuru fitono Anima guêjenite fatafazaru togauocurino tçucunoïuo xite fore yori Paraifono qeracuni itarubeqi tameni, fono aida come vocaruru tocoro nari.
- Mitçuniua, Purgatorino vyeni Limbotote Baptiîmouo vqezu xite imada Mortal togani votçuru



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votçuru funbetno naqi vchini xifuru varabeno itaru tocoro nari.

Yotçuniua cono Limbono vyeni Abrahãno Ceoto yú tocoro ari. Cono tocoroni inixiye no jennintachi goxuxxeuo machi yraretaru tocoroni von aruji Iefu Chrifto cudari tamai, cano Sancto tachino Animauro cono tocoro yori mexiague tamõ nari.

- D. Sannichimeni yomigayeri tamõ toua nani-gotozo?
- X. Sexta feriani von aruji Iefu Chrifto xixi tamõ toqi, tattoqi von Anima goxiqixinuo fanare tamai, tçuguino Domingoni von Animaua miquanni vofamerare tamõ von xigaini iritamõuo motte narabinaqi goyquõno cacayaqi yomigayeri tamai, amatano midexini mamiye tamõto iyeru cotomo cono cagiõni arauaruru nari.
- D. Dairocuno cagiõni, tenni agari tamai, banji canai tamõ von voya Deusno von miguini fonauari tamõto mõfu cocorouo arauaxi tamaye?
- X. Von aruji Iefu Chrifto yomigayeri tamaite nochi, tenni agari tamayeba, fitonite maximafu von tocoroua vonaruji Deus yori moromorono Beato tachino qeracuuu fitotçuni xitaru yorimo nauo narabinaqi qeracu-mando-

- mandocuuu ataye tamõto mõlu gui nari.
- D. Nanitote von miguini giúxi tamõtoua mõxi tatematçuruzo? Deusnimo von migui fidarito mõfu coto ariya?
- X. Von aruji Deus goxiqifõ fonauari tamauaneba, go fayúto mõfu cotoua naqeredomo, von aruji Iesu Chrifto fitonite vouaximafu von tocoroni ataye tamõ von curaiua moromorono Anjo, moromorono Beatonu curai yorimo farucani coyete ataye tamõni yotte miguino cõjõto mochiiruga yuyení, cacuno gotoqu mõxi tatematçuru nari.
- D. Daixichino cagiõni iqitaru fito, xixitaru fitouo tadaxi tamauan tameni amacadari tamõ beqito mõfu cocorouo arauaxi tamaye.
- X. Von aruji Iesu Chrifto xecaino vouari Iuizono fi iffai ninguenno xofauo goqiúmei nafare, foreforeni võjite futaino gofẽpõuo ataye tamauan tameni, Deus nite vouaximafu von tocoroua mõfuni voyobazu, fitonite vouaximafu von tocoromo narabi naqi goyquõuo arauaxi tamaite amacadari tamõbe-xito mõfu gui nari.
- D. Daifachino cagiõni Spiritu Sanctouo macotoni xinji tatematçuruto mõfu cocorouo arauaxi tamaye.
- X. Cono cagiõniua tattoqi Trindadeno fanbã  
no

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no Perfona nite maximafu Spiritu Sanctono von cotouo arauaxi tamō mono nari. Cono Spiritu Sanctoua von voya Deusto, vonco Deus yori idetamō tagaino gotaixet nite maximafu nari. Cono Spiritu Sanctono Perfona von voya Deusno Perfonato vonco Deusno Perfonato caccacu nite maximaxedomo, fontaiua von voya Deusto, vonco Deusto Spiritu Sancto tada goittaino Deus nite maximafu nari.

- D. Daicuno cagiōni Catholicanite maximafu Sancta Ecclesia, Sāctos mina tçúyō xitamōto mōfu cocorouo arauaxi tamaye.
- X. Cono cagiōni futatçuno cotouo ximexi tamō nari. Fitotçuniua Catholica nite maximafu Sancta Ecclesiano von coto. Futatçuniua Sancto tachi tçúyō xitamō coto core nari.
- D. Catholica nite maximafu Sancta Ecclesia toua nanigoto zoya?
- X. Ecclesiataoua Iesu Christouo xinji tatematçuri, tomoni von voxিয়েu fōden xi arauaxi tatematçuru moromorono Christanno cūjuuo nazzuquru na nari. Cono Christanno ichimi xecai xocucuni vacare yruto iyedomo, voxiyeto Fides fitotçu naruga yuyeni fitotçuno Ecclesia Catholicani ataruni yotte ichimini tatoyuru nari. Sono tçugaiua Christan ichinin

chinin zzutçunite caxiraua Romano tattoqi Papanite vouaximafu nari. Mata cono Ecclesiauo Catholicato mǎŝu cocoroua fubete xecaino Christanuo fitotçuni xite yù cocoro nari. Cono Ecclesiaua von aruji Iefu Christono notamǎ gotoqu Spiritu Sancto vofame tamǎga yuyeni, Sanctatomo nazzuqe tatema tçuru nari. Spiritu Sancto mayoi tamǎ coto maximafanu gotoqu, cono Ecclesiama mayoi tamǎ coto canai tamauazaru nari.

- D. Sancto tachi tçüyô xitamǎto aru cocoroua nanigoto zoya?
- X. Coreuo nattocuno tameni, fitotçuno tatoyeuo yù bexi: Gotaino tçugaiua tagaini chi carauo ye, xiqixinno qetqiuo jëxinni cubaru gotoqu, iffaino Christan ichimino tocoroua ixxinno cocoro nareba, Ecclesiiano tçugaito nari tatematçuruga yuyeni, tagaino Fides, Sacramêto, jenji jenguiǎ tǎno curiqi mina tçüyô arito yù cocoro nari. Mata Tenni vouaximafu Sancto tachino Purgatoriono ninju mo cono Ecclesiiano tçugai narixi fito nareba, corenino tçüyô arito mǎxi tatematçuru cocoro nari: Sonoyueua von aruji Iefu Christo, narabini Beato tachi fono von toriaua-xeno Oratioto, fono curiqiuo varerani fodicoxi tamai, mata vareraga Oratio, to  
buraino

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lura'no curiqitôuomo Purgat riono animo  
tameni von aruji Deusye tamuqe tatematgu-  
ru yuye nari.

D. Daijûno cagîoni togano von yuruxito aru  
cocorouo arauaxi tamaye.

X. Baptîfmoto Penitenciano Sacramētouo mot-  
te Graçauo ataye tamai, togauo yuruxi ta-  
mōni yotte togano von yuruxua xinjit San-  
cta Ecclesiāni nomi arito mōfu gui nari. Ca-  
rugayuyeni togani votçuruto yûtomo tano-  
moxiqiuo vxinō coto nacare: nandoqinari  
tomo Confissanuo mōxi, macotono cōquaino  
nafuni voiteua, yuruxi tamōbeqi coto vtagai  
naxi.

D. Daijûichino cagîoni, nicuxin yomigayeru  
beqitono cocorouo arauaxi tamaye.

X. Necaino vouari Iuizono fi issai ninguenno  
Anima Infernoni vochi itarumo, Paraifoni ma-  
ximafu Beato tachimo nocorazu motono mi-  
ni yomigayeri, vaga naxitaru jenni yotte A-  
nimani cōmuru Paraifono qeracuo guenje  
nite jējinnō cōriocuto naritaru xiqixinimo to-  
moni vqe, mata Infernoni vochitaru Anima  
no curuximimo togano cōriocuto naritaru  
xiqitai tomoni vqubexito yú gui nari.

D. Fai focorito naritaru xiqix'in yomigayeru  
beqi cotoua nanito canōbeqiya.

X. Banji

- X. Banji canai tamō vō aruji Deusno go xofa nareba canai tamauazuto yú coto naxi. Sono yuyeuua ichimot naqu xite saye tenchi mǎ-zōuo araxe tamayeba, icani iuanyā xitagi aru ninguennenno xiqixin, tatoí fai focorito nari tarito yútomo, icadeca yomigayexi tamauazaranya? Corerano xōco nichinichi meno mayeni arauaruru mono nari. Chini vochitaru gococuno taneua cufaruto iye domo, motono miuo xōzuru mono nari.
- D. Daijúnino cagiōni, vouari naqi inochiuo macotoni xinji tatematçuruto mōfu cocorouo arauaxi tamaye.
- D. Iuizo Geralno fi yomigayerubexi iffaino ninguen fononochiua futatabi xifuru coto aru magiqito yú coto nari: tadaxi jennin acunin no moyō fono xindai vndei cauarubeqi nari. Sono yuyeuua vō aruji Iesu Christouo mixirita tematçurazaru monoto, axiqi Christātoua vouari naqu Infernono curuximiuo vqete nagaraye, Graçani fanarezu xite vouaritaru Christanua tenni voite tanoximiuo qiuame, futaino inochiuo motçubexito iyeru gui nari. Migui giōgiōua von aruji Deus yori tçugue xiraxe tamōni yotte, xinjezuxite canauazaru gui nari: fonoyuyeuua manacouo motte miru coto yorimo cono Fidesno giōgiō nauomotte taxica

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taxicanaru coto nareba nari.

- D. Deus yori tçugue tamõto yú cotoua tarebito-no tçutaye zoya?
- X. Macotono Deus nite maximafu von aruji Iefu Chriftouo fajimeto xite, Spiritu Sancto yori michibicare tamõ Sãcta Ecclesia yori cacunogotoqu voxiye tamõ nari. Cono Sancta Ecclesiãua Spiritu Sancto yori vofamerare-tamõ coto nareba, mayoi tamõ coto fucoximo canauazaru mono nari.

*Daixichi. Deusno von voqite toumo mādamentosno coto.*

- D. Miguiniua faya yoqu taxxite Deusye monouo coitatematçuri, xinji tatematçuru tameni canyõ naru guiuo arauaxi tamaixi nari. Imamata jenuo tçutomuru michiuo voxiye tamaye.
- X. Tamotçu tameni Deusno govoqiteno Mādamento to, Sancta Ecclesiano Madamento uo xiri, vonajiqu xirizoqubeqi tameniua Mortal togauo xirucoto moppara nari.
- D. Deusno von voqiteno mādamentos toua nani goto zoya?
- X. Banmin coreuo tamotçubeqi tameni von aruji Deus yori giquino fazzuqetamõ go voqite giõgiõ nareba nari ; Mandamento toua von voqiteno coto nari.

D. Go-

- D. Govoqiteno Mandamentoua nangagiô ariya?  
 X. Iiccagiô ari. Core funauachi futatçuni vacaru nari. Fajimeno fangagiôua von aruji Deusni taixi tatematçurite tçutomubeqi michiuo vo-xiye, ima xichicagiôua, fitoni taixiteno michiuo voxiyuru mono nari.

¶ *Govoqiteno Mandamentos.*

- Daiichi. Goittaino Deusuo vyamai tattomi tatematçurubexi.  
 Daini. Deusno tattoqi minani caqete munaxiqi chikai fubecarazu.  
 Daifã. Goxucunichiuo tçutome mamorubexi.  
 Daixi. Bumoni cõcõ fubexi.  
 Daigo. Fitouo corofubecarazu.  
 Dairocu. Iainuo vocafubecarazu.  
 Daixichi. Chûtõ fubecarazu.  
 Daifachi. Fitoni zanguenuo caqubecarazu.  
 Daicu. Tano tçumauo coi fubecarazu.  
 Daijũ. Tamotuo midarini nozomubecarazu.  
 ¶ Migui cono jiccagiôua fubete nicagiõni qi-uamaru nari. Fitotçuniua goittaino Deusuo bã-jini coyete taixet ni zonji tatematçurubeqi coto. Futatçuniua vagamino gotoqu Proximouo vomoyeto jũ coto core nari.  
 D. Daiichino Mandamentouoba nanito yõni tçutomubeqiya?

X. Ma-



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- X. Macotono Deus goitta'uo vogami tatematçuri, gofôcôuo nuqinde, vareraga gocôriocu to, go fêpôuo tanomoxiqu machi tatematçuri, vareraga qichijino minamoto nite vouaximaxeba, corerano cotouo tanomi tatematçuru bexi. Mata gofacuno monouo Deusno gotoqu vyamauazaruuo motte cono Mădamentouo tamotçu mono nari.
- D. Virgen Sancta Maria, mata fonofocano Beato tachiuoba nanitoyôni vogami tatematçu rubeqiya?
- X. Deusno gotoquniua faixi tatematçurazu, tada Deusno Graçauo motte guenjenite jenguiđuo tçutome tamai, qidocunaru goxofauo nafaretaru vonfite nareba, ima Deusno gonixôni canai tamôni yotte vareraga vontorinaxiteto mochi, vogami tatematçurubexi.
- D. Dainino Mandamentouoba nanito mamoru beqiya?
- X. Macototo jenno tameto, irubeqi toqi yori focaua chikaiuo furu coto naqiuo motte cono Mandamentouo mamoru nari.
- D. Macotoni chikaiuo furutoua nanigotozo?
- X. Itçuuarito xirinagara, xeimôuo furucoto, mataua macotoca itçuaricato vtagauaxiqi cotoni chikaiuo furu cotoua Deusno qogonno xôconi tatemôfuni yotte, tatoï caroqi dai mo-

- cu narito yūtomo, Mortal togato naru nari.
- D. Jenno tameni xeimō furutoua nanigotozo?
- X. Tatoi macoto naru cotoni xeimonuo furuto yūtomo, yoqicotoni arazunba, fono dai mocuni yotte Mortal togaca, Venial togacani naru mono nari. Tatoyeba Mortal togauo vocafā tonō chikai naraba, Mortal togato nari, Venial togauo vocafantono chikaiuo nafaba Venialto naru mono nari.
- D. Irubeqi toqitoua nanigotozo?
- X. Tatoi xinjit yoqi cotoni xeimon furuto yūtomo, irazaru toqini chikaiuo nafu cotoni yorite Mortal toganiua arazuto yū tomo, Venial togauo moruru coto arubecarazu.
- D. Deus yori focani bechino mononi caqete xeimonuo furu coto ariya?
- X. Nacanaca ari: tatoyeba Cruz, Beato tachica, mataua tattoqi cotoni caqeteca vaga inochinica, fonofoca izzureno golacuno mononi caqetemo chikaiuo furu cotomo ari.
- D. Sorajeimonuo fumañiqi tamenō taylorito naru coto ariya?
- X. Tçuneni xeimon xezaruyōni taxinamu coto nari.
- D. Xicaraba monono jippuuo cotouaru tameniuu icaga yūbeqiya?
- X. Aruiua xinjit, mataua vtagai naxi, fitg'ò narito yū cotobauo motte tefsubexi.

D. Dai-

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- D. Daifanno Mandamentouoba nanito mamorubeqiya?
- X. Coreuo mamoruni futatçuno coto ari. Fitoçuniua Domingoto, Ecclesia yori furetamō iuaibini xoxocuuu yamuru coto nari: tada-xi nogarenu xifai aru toqiua, xofauo xitemo togani narazaru coto nari. Futatçuniua cayōno fiua ichizano Misauo fajime yori vouari made vogami mōsu coto nari. Coremo vazuraica, mottomo naru xifai arutoqiua, vogamazu xitemo toganiua arazu. Corerano xifaiua ygo Ecclesiano itçutçuno Mandamentono vchini arauafubeqereba, foreuo yoqu mibexi.
- D. Daixino Mandamentouoba nanito mamorubeqiya?
- X. Voyani yoqu xitagai cōcōuo itaxi, vyamaiuo na xi, yō arutoqiua chicarauo foyurucoto, mata fitono guenin taru monoua sonomino xuijn, so nofoca tçucasataru fitobitoni xitagōni yurucaxe naqiuomotte cono Mandamētouo mamoru nari.
- D. Bumo, xuijn, tçucasataru fitoyori togato naru cotouo xeyoto iy tçuqerarē toqimo xitagō beqiya?
- X. Voya, xuijn, tçucasataru fitoni yocu xitagaye toyū cotoua togani narazaru cotouo iuaren toqino coto nari. Deusno go voqiteuo fomuqi tema-

tematçureto iuarentoqino cotoniuu arazu.

D. Daigono Mandamentouoba nanito mamoru beqiya?

X. Fitoni taixite atauo nafazu, gaixezu, qizuuo tçuqezu, corerano acujiuo fitono vyeni nozo-mazu, yorocobazaruuo motte tamotçu mono nari. Yuyeicantonareba fitoua mina Deusno von vtçuxini tçucuri tamayebanari.

D. Fitoni atauo naxi, xeccan xi, mataua gaifuru coto canauazuto imaxime tamõni voiteua, coccauo vofamuru michiua icaga arubeqiya?

X. Cono go voqiteno cagiõuo motte fugunaru daimocu ari totemo, yumiyauo torubecarazu, mataua qendanno fitoyori toganinuo xeccan xi, xeibai furucotono nacareto imaximeniua arazu, cayette zaininuo xeccanxi, xeibai furu coto naqunba, sono toga qendanni cacarubeqi mono nari. Tada cono cagiõua sono yacuni atarazuxite murini fitouo coroxi, atauo nafubecarazu tono gui nari.

D. Xujinto xite fiquanuo xeibai furu coto canõ-majiqiya?

X. Vaga xindaifuru mono domono vocaxitaru togauo qiõgiũni xitagai niaino xeccanuo cu-uayuru coto canõto iyedomo, corofu cotoua mottomo fucaqi daimocu aran toqi, taxicani qiũmei xite fitouo corofu fodono taxicanaru yuruxi-

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- yuruxiuo mochitaru fito naruni voíteua, curu-xicarazaru gui nari.
- D. Mottomo fucaqi daimocuto, vonajiqu fitouo corofu fodono taxicanaru yuruxitoua nanigo-tozoya?
- X. Fucaqi daimocutoua, yorozzuno xeccãno nancani fitono inochiuo fatafucotoua ichidaijino xeccan nareba, fucaqi ayamari naquxite corofu coto mottomo fidõ naru coto nari. Mata fitouo corofu fodono taxica naru yuruxito yú-ua tarenimo are fitouo corofucotoua dõrini fazzure, coccano tameni narazu, tacla vye yori taxicanaru yuruxi aru fitoni nomi ataru gui nari.
- D. Fitono vyeni acujiuo nozomazaretoua icanaru cotozo?
- X. Fitoni taixite yconuo fucumi, atauo naxitaqu vomoi, aruiua nacauo tagai, cotobauo cauafanu cotoua cono Mandamẽtouo fomuqu gui nari.
- D. Dairocuno Mandamentouoba nanito tamotçubeqizo?
- X. Cotoba xofauo motte nannho tomoni inrãno togauo vocafubecarazu, mataua mizzucara vocafu cotomo vonaji toga nari.
- D. Nanitote cotoba xofauo mottetoua notamõzo? Cocoroni coreuo nozomu cotomo vonajiqi togato narubeqiya?

X. Xin-

- X. Xingiúni nozomu cotomo toga naredomo, foreua daicuno Mandamentouo yaburu bechino toga nari.
- D. Cono Mandamentouo tamotçu tamenno tayorito naru coto icani?
- X. Von aruji Deus yfori úfuno vð sadameuo dai ichini naxitamai, fonofoca amatano cotono nakan cuimono, nomi monouo acumadeni xezaru coto, axiqi tomoto majiuaru yamuru coto, coino vta, coino fôxiuo yomazu, coino vtaiuo vtauazu, canñni voiteua qicazaru coto nari. Nauo canyô naru cototo yúua, cono Mandamentouo tamotçubeqi tamenno von aruji Deusye von chicarauo tanomi tatematçuri, mataua togani votçuru tayorito naru cotouo xirizoqubeqi coto.
- D. Daixichino Mandamentouoba nanito tamotçubeqiya?
- X. Taninno zaifôuo nani naritomo fono nuxino dôxin naquxite torucotomo, todome voqu cotomo arubecarazu : fitonimo corerano cotouo fufumezu, fono cõriocuuomo xezu, fono tayoritomo narubecarazu.
- D. Fitono monouo nufumitaqu vomð cotoua cono Mandamentouo yaburu togani arazuya?
- X. Toga naredomo foreua dai jiccagiô meno Mandamentouo fomuqu bechino toga nari.

D. Dai

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- D. Dai fachino Mandamentoua nanito tamotçu beqiya?
- X. Fitoni zanguenuo iycaqezu, foxirazu. fitono cacuretaru togauo arauafubecarazu. Nica-ritoiedomo fono fitono togauo fiqi cayefafu beqi cocoroatenite tçucafataru fitoni tçugue xiraxe mǝŋu cotoua canǝ nari : fitono vyeni jafui xezu, qioğǝua yúbecarazu.
- D. Daicuno Mandamentouoba nanito funbet itafubeqizo?
- X. Taninno tçumauo coixezu, fonofoca renboni ataru cotouo nozomubecarazu. Inranno mǝrenni cumixezu, mataua foreni yorocobi, xúgiacu furucotomo arubecarazu.
- D. Inranno nenno vocoru tabigotoni togato naruya?
- X. Sono guini arazu, fono nǝuo yorocobazu, foreuo futçuru toqia cayette curiqito naru mono nari. Moxi mata fono nenni dôxin xezuto yútomo, cocoroni todome yorocobu toqia, togato naru nari.
- D. Daijúno Mandamentouoba nanito cocorou beqizo?
- X. Taninno zaifôuo midarini nozomubecarazu.
- D. Ima cono jiccagiôno Mandamentoua futatçuni qiuaruto iyeru cotouo ximexi tamaye : fono futatçutoua icanaru cotozo?

X. Ban-

- X. Banjini coyete Deusuo gotaixetni vomoita-tematçuru cototo, vaganiuo vomô gotoqu, Proximoto naru fitouo taixetni vomô coto core nari.
- D. Banjini coyete Deusuoba nanitoyôni gotaixetni vomoi tatematçuru beqiya?
- X. Zaifô, fomare, bumô, xinmiô corerano cotoni taixite Deusno govoxiteuo fomuqi tatematçurazuxite, tada ippenni gotaixetni vomoi tatematçuruni quamaru nari.
- D. Deusno govoqiteuo mamoru tameno tayoriua izzure zoya?
- X. Sono tayoriua vouoqi nari: toriuqi neyauo voqiagarite yoriua Deusno govonuo zonji idaxi, vonreiuo mœxiague tatematçurubexi. Mata fono fi govoqiteuo lomucazu xite gonaixôni xitagai, miuo vofamuru tameni von mamoriuo tanomi tatematçuri, Oratiouo moxi tatematçurubexi.
- D. Nefamanimi vocotarazu fonobu tçutomuru tameniua nanigotouo fubeqiya?
- X. Mazzu nefamani fono fino cocoroto, cotobato xofano qiúmeiuo xi, côquaiuo motte vocaxeru togano von yuruxiuo coi tatematçuri, vonajiqu Graçauo motte xindaiuo arataimento vomoifadame, niaino Oratiouo mœxiagubeqi coto nari.

D, Pro-

E



## DOCTRINA

- D. Proximoto naru fitouoba vagamino gotoqu niua nanitoyōni vomōbeqiya?
- X. Deusno govoqiteni xitagatte vagamino tamen nozomu fodono yoqi cotouo fitoni taixitemo nozomubeqi mono nari.
- D. Deusno govoqiteni xitagatte toua icanaru cotozo?
- X. Coconi xifai ari : Deusno govoqiteni fomuqite fitono tameni nanigoto naritomo nozomu toqinba, tatoi vagamino tameni nozomu majiqi coto narito yūtomo, vagamino gotoqu ni fitouo vomōniua arazu : tada vagamiuo nicumu gotoquni fitouo nicumu coto nari.

*Daifachi. Tattoki Ecclefiano govoqiteno coto.*

- D. Deusno govoqiteno Mandamentouoba faya arauaxi tamainu : ima mata tattoqi Ecclefiano mandamentotoua ican?
- X. Ecclefiano Mandamentoua vouoqi nari. Sono nacani Mandamentoni yotte fōno Ecclefiani ataru cotomo ari. Core funauachi Concilioca, mataua xecaini voite vonaruji Iefu Chrifto no gomiōdainite vouaximafu Papano von fadamero Mādamento nari. Core iffaino Chriftan tamotazuxite canauanu Mandamento nari. Mata fono tocoroni xitagatte fadamari taru Mandamentomo ari. Coreua fono toco-

rouo

rouo Bifpo yori fadame tamō nari. Core fono tocorono Christā tamotazu xite canauanu Mandamento nari. Sōno Ecclesiāni ataru amatano Mandamentono nacauo toriuāqi gocagiōni ageraruru nari.

¶ Daiichi. Domingo iuaibini xoxocuuo yamubexi.

Daini. Domingo iuaibini Misſauo vogami tatematçurubexi.

Daifan. Tattoqi Eccleſia yori fazzuqe tamō toqi, Ieiūuo itaſubexi. Mata Sexta Sabathoni nicujiqiuo ſubecarazu.

Daixi. Nēgiūni fitotabi Cōfiſſāuo mōſubexi.

Daigo. Paſchoa jengoni tattoqi Eucharīſtiano Sacramentouo fazzucari tatematçurubexi.

D. Daiichiūo Mandamentouoba nanito funbet ſubeqizo?

X. Deusno Mandamento ſanbanmeni arauaxitaru gotoqu, Domingoto, Eccleſia yori furetamō iuaino finī xoxocuuo yamuru coto nari.

D. Sonobun nareba biōjani tçucaye, xigaiuo vocuri, xocubutuo totonoye, ſurumaino itonami qiuji xi, ſonofoca xiqitaino xinrōni ataru xofaua tatoī xezuxite canauazaru xofa naritomo tçutomuru coto canōmajiqiya? core macotoni naru cotoni arazu.

X. Sono

## DOCTRINA

- X. Sono guini arazu: fonoyuyeuua Sancta Ecclesia ua Chriſtāni gorenmin fucaqu maximaxi, bā-jiuo yauaracani facarai tamayeba, cono Mandamentonī tçuitemo jiſfino xofa naruni voiteua, tatoī xiqitaino xinrōto naru biōjano mimai cābiō xi, xinīnuo vocuri, ſono itonamī nadouo imaxime tamōto yū guini arazu. Mata xinmiōuo yaxinaī fudatçuru tameni canyō naru xofa ; tatoyeba vonjiqiuo totonoye, furumaini qiūji xi, vmanitemo cachinitemo michiuo yuqucoto : mata roxini motazuxite canauazaru nimotuo motafuru coto : xotaino dōguuo totonoye, ginni tachi caxxen xi, foriuo fori, tçuigiuo tçuqi, xirouo coxiraye, mata corenī iru beqi monouo ninaī catague nado furu cotoua xiqitaino tameniua vōqinaru xinrō tarito iyedomo, ſono icuſani mottomo canyō naruni voiteua, core mata imaxime tamōni arazu. Xicanomī narazu iuaibini cariuo xi, monouo caqi, aruiua fitoni voxiye, yeuo caqi, mataua cotouo fiqi, biuauo tanji, ſonofoca cacunogotoqi no cotouo rimotuo motomuru tameni xezu, nagufamino tame maſleni xeba, coremo von imaximeni arazu : tada vonimaximeno xofaua guexocu bacarī nari. Sono vchini rimotuo motomen tamenō xofano aicomoru nari.

D, Iyeuo

- D. Iyeuo cacaye fudatçuru tameni iuaibini xinrõ, guexocuuu xezareba aicanauazaru fodono finnaru mono, mata nani nitemo are xofauo xifajimetaru mono iuaibini faxiuocaba, tachimachi fonxit fubeqiga yuyeni, fono coto uo nafuto yûtomo, cono Mandamentouo fomubeqiya?
- X. Vaga fin yuye quẽzocuuu fagocumi, fudate, aruiua nenguuu vofame, aruiua xujinno cuyacu uo tçutomezu xite canauazaru fodono monoua iuaibini atatte xinrõuo furuto yûtomo, cono Mādamentouo fomununi arazu; xicarito iyedomo Paschoa, Natal nadono vōqinaru iuaibiniua, miguino xinrōnaru xofauo yame fono iuaiuo mamorucoto xicarubeqi nari. Vo najiqu cotouo xifajimete foreuo faxiuoquni voiteua, fōxitto narubeqi toqi, foreuo xitçuzzuquru totemo cono Mandamentouo fomununi arazu. Cacunogotoqino xofato yūua chauan, fara, cauara, caqibai, xiuono ruiuo yaqucoto tō nari. Vonajiqu jibunno fazzuretaru coto narazaru reō funadorino taguyua iuaibinimo fono tçutomeuo nafucoto curuxicarazu: yuyeuua fono toqiuo tagayurunni voiteua riuo vxinai, fono narubeqini yotte nari. Mata mugui, comeuo tçucuri, aruiua caru coto moxi yocujit made voqite ame furaba, focujini

## DOCTRINA

focujini fonxit fubexito xiruni voiteua, von iuaibi totemo, migui dōjenno cocoroye tarubexi. Nicarito iyedomo canōbeqi fōdoua corerano von iuaibini Miffauoba vogami tatematçurubeqi cocorogaqe moppara nari.

D. Xujin yori von iuaibini cuyacuuo vōxetçuqerare, mata xinrōno itonamiuo faxeraren toqi, fiqvan taru mono fono guejini xitagōni voiteua govoqiteuo fomuqubeqiya ?

X. Xujin Chriftnanno vō voxiyeuo iyaximuru cocoroate naqu, tada bechino yōjono xifai arite miguino xofauo guegi xeraruru toqi, qiguenuo foconai axiqu atarubeqito vomouaba icayōno fagaritaru cotouo tçutometemo togatoua narazu : fonoyuyeu. Sancta Ecclefiano von cocoroatemo vagamino fon ayauqi cotoni voyobutomo, jefini von iuaiuo mamori tatematçuretono guini arazu. Sonovye xujin toqito xite cayōno von iuaibini miguino xofa nadōuo iyteçuqeraruru totemo murini arazaru xifaimo arubexi. Mata guenintoxite iyteçuqeraruru coto aqiracanaru toqini arazūba foreuo tçutomete yoxiya inayauo tadaxivaquruni voyobazu : fono qiūmeiua Chriftnan taru xujinni aiataru gui nari. Soreniyotte farigataqi daijino xifai naquxite Chriftnanno xujin xinrō naru xofauo guenininni iyteçuqeraren toqiua, xujin

jinno togatoua naruto yú tomo, xitagõ gue-  
ninniua toga naxi. Fuxi fúfúno aida miguí dô-  
jenno cocoroyeuo nafubexi. Coreuo motte  
cono Mandamentoua tamochigataqi guini  
arazuto xirubexi. Tada Sancta Ecclesiano  
von cocoroateua corerano iuaibini mino ata  
fonxitto narazunba guexocuuo yame, Ecclesi-  
aye fanqeixi, fono fini atatte Deusyeno von  
vyamai uo naxi, mata xeqenno cotoni fima  
uo aqe, goxõno negaiuo itaxetono xon coto  
nari.

D. Dainino Mandamentouoba nanito funbet  
fubeqizo?

X. Biõjaca mataua Miffauo vogami tatematçuru  
coto canauazaru fodono faxiuõ daimocu naqun-  
ba, Domingoto Sancta Ecclesia yori mochii ta-  
mõ finiua fajime yori vouarimade xinjinuo  
motte Miffauo vogami tatematçurubeqi coto  
moppara nari.

D. Ecclesia yori mochii tamõ fiua izzurezoya?

X. Nēgiúno Domingoto, Bispono von fadameni  
xitagatte Padre yori Chrifitaxuni firome tamõ  
beqi fi nari. Sonoyuyeuua mēmēno cacaye tamõ  
tocoroni voite mochii tatematçurubeqi fiuo  
firomefaxe tamõua Bisponi atari tamõ yacu  
nareba nari.

D. Miffauo vogami tatematçurazutomo, curuxi  
caraza-

## DOCTRINA

carazaru fodono daijino xifai naqūba iuaibini Miſſauo vogami tatematçuru bexitono guiubaba taga funbet itafubeqiya?

X. Iuaibini Miſſauo vogami tatematçurazu tomo, Sancta Eccleſiano Mandamentouo formuquni arazaru xifai amata ari. Miguinimo iyxī gotoqu, Sancta Eccleſia faxite fitono tamochigataqi Mandamentouoba lazzuqe tamauazaruni yotte, farigataqi yōjono xifai aran toqiua, Miſſauo vogamazutomo curuxicara-zuto voboximeſu nari.

D. Sono farigataqi yōjotoua nanitaru coto zoya?

X. Mazzu Sancta Eccleſiano von cocoroateua Miſſauo vogami tatematçuruuo motte fucaqi nanguini ai, fonuo xi, aruiua daijino ſamatague aritomo, jeſi Miſſauo vogami tatematçuretono guini arazu: carugayuyeni biōnin, rôxa, aruiua daijino xifai arite vaga iycuo izzuru coto canauazaru mono, aruiua funeni nori, cugauo ariqubeqi mono Miſſauo vogamuni voiteua taylori michizzureuo vxinauūto vomôca, mata cacunogotoqino canauazaru xifai aran toqiua Miſſauo, vogamazutomo curuxicarazu. Mata Miſſauo voconai tamō Sacerdoteno fucunaqi tocoronī yru monoca, mata Eccleſia yori vaga yado touoquxite Miſſauo vogami ni Eccleſiani tanqei xeba, qenai vagamino fucacqi

caqi xinrō fō taran toqiuā, Miſſauo vogamazu tomo Maclamentouo fomuquni arazu. Vona-  
 jiqu jeſi jēacuuo vaqimayuru toxicoroni voyo-  
 bazaru varanbeua Eccleſiani mairi, Miſſauo  
 vogami naruru coto mottomo yoxito iyedo-  
 mo, vogamazuxite canauazutono guini  
 arazu. Mata vottouo mochtitaru vōna codomo,  
 guenintō vaga votto, voya, xujin yori iyeuo  
 izzubecarazuto iyidaſaruruca, mataua Miſſa  
 uo vogamu coto canauazu, nogaregataqi coto  
 uo iyteuqeraren toqiuā, Miſſauo vogamazuto-  
 mo curuxicarazu : fonoyuyeuā daijino ſarigataqi  
 xifai naquxite xujin, voya, votto miguino go-  
 toqino guegiuo naxi, Miſſauo vogamaxezunba,  
 ſono iyteuqeteno togotoua narutomo, xitagō  
 monono toganiua arazu. Vonaſiqu ayauqi biō-  
 ninni teucauaruru mono Miſſauo vogamini yu  
 qu atonite biōnin fitori nocoriyba, nanguini  
 voyobanto vomōni voiteua, Miſſauo vogama-  
 zuxite canauazuto yū guini arazu. Mata ſāni  
 voyobitaru quaininno vonna, aruiua itoqena-  
 qi couo mochtitaru ſauauoya ſono couo fitori  
 yadoni nocoxi voqitemo, Eccleſiaye teure ma-  
 iritemo ayauqi cototo vomō xifai aru toqiuā,  
 Miſſauo vogamazutomo curuxicarazu. Ma-  
 ta xirono ban, iyeno ruſuyuo ſuru mono, ma-  
 taua tequuo mochi, ſonofoca xifai arite yado  
 yori



## DOCTRINA

yori izzuruni voiteua ayauqi cototo vomô mononimo jefini Miffauo vogami tatematçureto no guini arazu. Mata vaga voya qiððai tçuma, codomo xixitaru toqi vaga yadouo idezaru catagui fono tecoroni aruni voiteua, fono aida Miffauo vogamazu tomo curuxicarazu. Vonajiqu votoco, vonnani yorazu vaga xin-xôni niaino yxðuo motazu, fono nari nitemo yado yori izuruni voiteua, fucaqi fagi taranto vomô toqiua Miffauo vogamazutomo curuxicarazu. Noxen Miffauo vogamaba, vare fito no fucaqi fon nangui aranto vomô dðri aran toqiua, cono mandamentouo jefini tamotçu bexitono guini arazu.

D. Miffatoua nanigotozo?

X. Von aruji Iefu Chriftono goxiqixinto vonchi to tomoni Sacrificiotote fafaguemonoto xite Deus Padreni iqitaru fito, xixitaru fitono tameni fafague tatematçuraruru nari. Core funauachi von aruji Iefu Chriftono goixxðgaino go xofato, go Pafsionuo vomoi idafaxe tama-uan tameni fadame voqi tamð mono nari. Soreniyotte Chriftanua Miffauo vogami tatematçuru toqi, von arujino go Pafsionuo quan-nen xi, tçuxxinde vogami tatematçurubexi. Corerano guiua fidarini Euchariftiano Sacramentoni tçuite fata xen toqi arauafubexi.

D. Xin-

- D. Xinjinuo motte Miffauo vogami tatematçuru tameniuu nanigotoca taylorito narubeqiya?
- X. Sono taylori vouoqi nacani Miffano vchini mono iuazu: mata cocorouo fãran fafuru fodono cotouo yamuru coto-nari.
- D. Padre Sanctifsimo Sacramētouo fitobitoni vogamaxe tamō toqino Oratio ariya?
- X. Nacanaca ari. von aruji Iefu Chrifto tattoqi mi Cruzno michiuo motte xecaiuo tafuqe tamōni yotte cuguiō raifai xitatematçuru, vaga togauo yuruxi tamaye tanomi tatematçuruto mōfu Oratio core nari.
- D. Calixuo vogamaxe tamō toqiua, izzureno Oratiouo mōlaruruzo?
- X. Von aruji Iefu Chrifto ifsai ninguenueo tafuqe tamauan tamenī Cruzno vyenite, nagaxi tamō tattoqi vonchiuo vogami tatematçuruto mōfu Oratio core nari.
- D. Cono Miffano tattoqi facrificioua icanaru cocoroateuo motte fafague tatematçuraruruya?
- X. Sono cocoroateua mitçu ari. Fitotçuniua govonno vonrei toxite fafague tatematçuru nari. Futatçuniua vareraga togano tçucunoito xite fafague tatematçuru nari. Mitçuniua nauo iyamaxini govonuo vqe tatematçuran tamenī fafague mōfu mono nari.
- D. Miffano Sacrificioua icanaru fitono tocuto nari tamōzo?

X. Necaini

## DOCTRINA

- X. Xecaini iqnagarayuru fitono tame bacarini arazu. Purgatorioni iraruru Animano tame nimo vòqi naru tayorito naru mono nari. Soreniyotte xõjino fitono tameni Mißlauo vogami, voconauaxe tatematçuru cotoua vòqi naru curiqito naru nari.
- D. Daifanno Mandamentoua nanito funbet fubeqizo?
- X. Nijúichino toxicoro fuguitaru Chrifan izzuremo mina mottomono xilai naru fauari naqunba Quarezma, xiqino Ieiun, fonofoca Sãcta Ecclefia yori vonfadameno fino Ieiunuo mamorazuxite canauanutono gui nari.
- D. Ieiunto yúua izzureni qiuamaruya? mata cono Mādamentouoba nanito tamotçubeqiya?
- X. Mazzu Ieiúua futatçuno cotoni qiuamaru nari. Coreuo mamoraba Mandamentouo tamotçu nari. Soreto yúua mazzu Ieiumno fini Ecclefia yori imaxime tamõ xocubutuo tamotçu coto: Sono xocuua fõjite nicuno taguy nari. Quarezmaniua torino caico, qedamonono chinite tçucuritaru xocubutmo von imaxime nari. Tadaxi Quarezmano focano Ieiunua corera no xocubut von imaximeni arazu. Ima fitotçuno guíua, fono fini ichijiqiuo furucoto, mata foremo tocoroni mamori qitaru jibunni xocufubexi. Sonoyuyeva fõbet Ieiumno fino  
xocuno

xocuno jibunua tairiacu firuno fanji fodo maye naredomo, cunini yotte fono tocorono xocubut caroqu youaqi yuye, mataua fono fitobitono xõ youaquixite fifaxiqu matçucoto cana uanu yuyeni, yori fõbetno fadameno jibun yorimo fanjica, fitotoqi fodo fayaqu xocu furu cotomo canõ naritono vonyuruxi ari.

- D. Sate Ieiũmo finiua miguino xocuno focani faqe, yu, chao nomu cotomo vonimaxime nariya inaya ?
- X. Sono guini arazu, Ieiũno fitotemo nandoqini yorazu, mizzu, yu, cha, faqueuo nomu coto canõ nari. Vonajiqu facazzuquuo faxi, fafaruru cotomo naru nari. Saredomo fono fua cayõno nomimono bexxite faqueuoba fugofazaru taxinami moppara nari. Mata Ieiũno fi yũgureni tocorono yoqi Christanno cataguino gotoqu, fucoxi monouo xocufuru cotomo canõ nari. Vonajiqu mino yõjõno tameni cufurito naru fucoxino monouo nomi cú cotomo Ieiũuo yaburuni arazu.
- D. Miguini notamaixiua nijũichino toxicoro fuguite izzareno Christãmo mottomono xifai naru fauari naqunba, Ieiũuo mamorazu xite canauazaru tono guiuo cuuaxiqu ximexitamaye.
- X. Miguinimo iyxi gotoqu Ecclesiãua Christãno vyeni

## DOCTRINA

vyeni airē facaqu maximaxeba, fitono tamochi gataqi cotouoba fazzuqetamauazu : cono Ieiū uo xitemo mino nanguī, atato narazaru mono bacarini t̄ucamat̄uretono gui nari. Saruni yotte fito nijūichi madeua xei jin furuni yotte fono tameni xocubut canyō nareba, fono aidaua Ieiūuo faxetamauanu nari. Saredomo yō-xōno toqi yori voriuori Ieiūuo xi naruru coto yoqi nari : core fononochi Ieiūno govoqiteuo nāguito vomouazu, cono Ieiūno jenuo t̄utomuru tame nari. Mata rocujū yori vyeno rōtai ua xidaini xiqitai youari yuquni yotte, Ieiū uo mamorazarutomo, curuxicarazu : tadaxi fono toxicorono fito taritomo chicara ari, fucuyacani xite Ieiūmo mino atato narazaru fito naraba, cono govoqiteuo mamorazuxite canauanu nari. Mata biōjaca, aruiua chicaqu vazzuraite imada chicarazzucazaru fito, mataua vmaret̄cuqi youaqu xite Ieiūuo xeba fucaqi mino atato naruyō naru fitoua tatoi yamai naqutomo, Ieiūuo xezu xitemo curuxicarazu. Quaininno vonna, mata chinomigouo mochitaru vonna nadloua monouo xocufuru coto canyō nareba, corerano nhoninnimo Ieiūuo t̄ucamat̄uretono guini arazu. Mata Ieiūno fini ichijiqini miao yaxinō fodono xocubut naqi finin naraba, coremo Ieiunuo xezutomo  
curuxi-

curuxicarazu. Mata vòqinaru xinrōno xofa, yacuuu furu monomo ichijiqi niteua canauanuni yotte Ieiumuo mamorazu xite canauanuto yú guini arazu: foreni yotte ta fataqueuo vchi tagayefu mono vaga tenite vòqi naru xinrō, xigotouo furu mono, cachinite nagamichiūo ayomu mono, xujinno guegiūo motte qi taqueuo qiri facobi, fluxin, zōfacu nado no xinrōuo furu mono, vonajiqu faixi qenzocuuu mochite foreuo yaxinai fudateu tameni xinrō xezu xite canauanu mono, vaga xujin mata monouo vqeuoitaru fitoni taixite tçutomezuxite canauanu gui aru fito izzuremo mina Ieiumuo xiteua fono coto narigataqi toqiua furuni voyobazu: fono yuyeuua corerano fitobito Ieiumuo xen tamenno xinrō xigotouo yamubexitono guini arazu: xicaredomo corerano xifai arite Ieiumuo faxiuocan cato vomō toqiua, vaga Confellor, tocorono Padre no goyqenuo naru fodo vcagōbeqi coto moppara nari.

- D. Sateua cono Ieiūno govoqite fafodo mamorigataqi cotoni arazu, Ieiumuo xezutomo curuxi carazaru toqi, nicujiqi fonofoca von imaximeno xocuuu mochiyuru coto canōbeqiya?
- X. Sono guini arazu, Ieiūuo xezutomo vō imaximeno xocuuu mochiyuru coto canauazu, faredomo

## DOCTRINA

domo biōjaca, mataua bechino xifai araba, xocu furu cotomo canōbexi. Miguini iyyi goto-cu Ieiunto yūua futatçuno cotoni qiuamaru nari : ichijiqiuo furu coto ; mata sono fini von imaximeno xocubutuo xocuxenu coto nari. Soreniyotte ichijiqiuo mamoru coto canauanu toqimo vonimaximeno xocubutuoba tatazuxite canauanu gui nari.

- D. Quarezma, xiqino Ieiunno vorifuxi Ieiunuo todoquru coto canauazuto yú tomo, xemete vaga chicarani vōjite sono vchi tabitabi Ieiunuo xezuxite canōmajiqiya ?
- X. Mottomono xifai naru ſauari araba, Ieiunuo xezutomo curuxicarazuto iyedomo, nagaqu vchitçuzzuqu Ieiūno vorifuxi sono vchi tabitabi Ieiūno xitemo mino atato narazaru monoua xezuxite canauanu gui nari. Saruniyotte Quarezmano Ieiūno toqi vaga chicarayouaqu xite Ieiunuo todoquru coto canauanuni voiteua, nanucani nido ſando yotabi fodo Ieiūuo ſubexi : vaga chicarano fodouo facarigaqu vomoi, icafodo Ieiūuo xezuxite canauazaruya tono guiuoba naru fodo Padreno goyqē uo vcagai, foreni macafubeqi gui nari.
- D. Daixino Mandamentoua nanito funbet ſubeqizo ?
- X. Iēacuuu vaqimayuru fodono nenrei naru Chriſtāua

Chriſtāua izzuemo Eccleſiano vonſadame no gotoqu, Conſiḡanuō qiqi tamḡbeqi Padre ariai tamauan toqi, xemete ichinenni fitotabi Conſiḡanuō mḡſubexi. Moxi Padre ariaita-mauanuca, mataua qicaruru coto canauazu xite Conſiḡanuō mḡſazuua, cono Mandamentouo ſomuqini arazu.

- D. Nanitote xemete ichinenni fitotabitoua notamḡzo?
- X. Fitoto xite tabitabi togani votḡuru gotoqu, Conſiḡanuomo tabitabi mḡxeto Sancta Eccleſia yori nozomi tamayedomo, xemete ichinenni fitotabito ſadame tamḡ mono nari. Sonoyuyeuā mino xiguequ qegaruru tabigotoni qiyomuru gotoqu, Animamo acuuō motte tabitabi qegaruruni yotte, tabitabi Conſiḡanuō mḡxite qiyomubeqi coto moppara nari. Mata xifuru nāguini voyobā toqito, tattoqi Euchariftiauō ſazzucari tatemaḡurāto vomoi tatḡu toqi, Conſiḡanuō mḡſubexi. Core ſu ſunauachi mortal togauo vocaxiqeruto aqiracani vaqimaye, mataua vtagḡ cocoro aruni voiteua, Deusno vonſadameni xitagatte Conſiḡanuō mḡſubeqi nari.
- D. Conſiḡanuō qiqi tamḡ Padre ariai tamauanu toqitoua nanigotozo?
- X. Padre foconi yai tamauanuca, mataua ariaitamḡ



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mõto iyedomo, Christā vouoqiga yuyeni, vonovono ichidoni Confiçanuo qiqitamõ coto canauazaruni voiteua, nengiúni fitotabi Confiçanuo mõfazu tomo, cono Mandamentouo fõmuquniua arazu, farinagara canõbeqi toqia Confiçanuo mõsubexi.

D. Taxxite Confiçanuo mõfu tameni moppara naru cotoua nani zoya?

X. Moppara naru coto mițu ari. Fitotçuniua fericudaru coto. Futatçuniua xinjit xõjiqini arauafu coto. Mițuniua togauo nocolazaru coto core nari.

D. Nanitoýõni fericudarubeqiya?

X. Confiçanuo mõfu fito vaga xingiuúni acunin narito vomoi, togano von yuruxiuo cõmuru veqi curiqi naxito vaqimaye, Deusno von mayeni giqini mõxiague tatematçuruto cocoroye, fucaqi vyamai, voforeuo motte, cõquai xi, vareto mino vttayeteto narite vaga togauo fangue subexi.

D. Xinjit xõgiqinito aruua ican?

X. Vaga vocafanu togauo arauafazu, mata faz-zucaxiqu vomõ yuyeca, mataua nanitaru xifai ni yorite naritomo, vaga togauo cacufazu aqiracani fãguexi, fitono xingiuú mademo coto gotoqu xiroximexi tçucuxi tamõ Deusye giqini arauaxi tatematçuruto cocorovbexi.

D. Mor-

- D. Mortal togauo nocofazutoua ican?
- X. Vagamino Cōficientiau comacani qíúmei xite vomoiidafu fodono togauo fangue furu coto nari.
- D. Confcíētiauo yoqu qíúmei furu tameni chichamichi ariya?
- X. Nacanaca ari. Mazzu vaga coxicata ytaru tocoroto, yoriaitaru fitoto, naxitaru xofato, vonajiqu itaru tocoro niteua nanitaru cotouo xiqe ruzo? Yoriaitaru fito tomoni nanitaru cotouo iy qeru zoto yú cotouo xian furu tameno fimauo fadame, govoqiteno Mandamento, Ecclefiano Mandamento, nanatçuno Mortal toga, júxino jifino xofani tçuite ayamari ariya inayauo tadafubexi. Core daiichi canyôno coto na reba yurucaxe naqi yôni cacugofubexi.
- D. Daigono Mandamentouoba nanito funbet fubeqizo?
- X. Tattoqi Euchariftiani von aruji Iefu Chrifto vouaximafu cotouo vaqimaye, tattomi tatematçuru fodono chiye aru Chriftnua izzuremo Palcoano jengoni Biſpono gofatto ni macaxe ichinenni fitotabi Euchariftiau vqetatematçurubexitono gui nari. Nicaredomo foreua Conſiçanuo qiqi tamô Padreno godôxinuo motteno gui narubexi.

Daicu

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*Daicu. Nanatçuno Mortal togano coto.*

- D. Deusno govoqiteno Mādamentoto, Sancta Ecclefiano Mandamentouoba faya voxije tamaiu : fate mata Mortal togaua icutçu ariya?
- X. Togano xinaua vouoxito iyedomo, yorozzuno togano congruento naru togaua nanatçu ari. Fitotçuniua cōman. Futatçuniua tōyocu. Mitçuniua jain. Yotçuniua xiny. Itcutçuniua tōjiqi. Mutçuniua xitto. Nanatçuniua qedaī core nari. Coreuo fubete Mortal togato yū nari.
- D. Corerano togauo fōjite Mortal togato yū coto ican?
- X. Voyofo core mina Mortal toga narito iyedomo, ctoni yorite Venial togato naru coto vouoxi.
- D. Mortalto iyeruua ican?
- X. Mortaltoua inochiuo tatçuto yū cocoro nari. Naturano vye naru Animano ichimeiu De no Graça nareba, Mortal togaua fono Graçauo Anima yori torifanafuni yotte, cacunogotoqu yū mono nari. Xicaredomo Animano xōtaiua vouarucoto naqi mono nareba, Mortal togauo vocafu tote, xixi fatçurucoto arito vomō coto na[ca]re : tada Animano inochito naru Graçauo vxinōga yuyeni, coreuo faxite xifuruto

furuto yû nari.

- D. Mortal togaua Animano tameni icanaru fonto naru zoya ?
- X. Sono fon vouoqi nacanimo toriuai gofacuxa Deusni fanare tatematçuri, Graçato, von yacufocuno Gloria naru Paraifono qeracu, mata ua von arujino vonchiuo motte fucui tamõ vaga Anima xiqixin tomoni Infernono ninju to fadamari, võ aruji Iefu Chrifto go Pafiõ no gocuriqito, mata Mortal togani qegarezuxite ytaru aidani tçutomexi tocorono jennino cudocuuomo vxinõ mono nari.
- D. Mortal togauo vocafu toqiva, Fidesuomo vxi nõya ?
- X. Sono guini arazu : miguini ixyi gotoqu Mortal togauo motte Deusno Graçauo vxinõto iyedomo, Fidesuoba vxinauazu : sonoyuyeuua Fidesuo vxinõ michiua Fidesno cotouo izzure naritomo, xinji tatematçuranu coto nari. Soreniyotte Mortal togauo vocafutotemo Chriftanuo firugayefu cottoniua arazu.
- D. Mortal togauo motte Deusno Graçauo vxinai tatematçuruni voiteua, Ecclefiaye mairi, Oratiouo mõxi, jenni jengõuo itafu cotomo yeqi naxiya ?
- X. Sucoximo fono guini arazu : fono toqi cofo iyoiyo ayomiuo facobi, Oratiouo mõxi, chicanano

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rano voyobufodo jējiuo fubeqicoto cāyô nare. Sonoyuyeuua fono toqî nauo nanguini vō yu-ye nari : fonofoca jenji yori izzuru cudocu core vouoxi : toriuai vagamiuo cayerimi, toga uo cōquai xi, ygo futatabi vocafu majiqi tame, mata vōaruji yori focufaito, fonofoca guēzai no yoqicoto tôuo ataye tamō tameno vōqina-rutayorito naru nari.

- D. Mortal togauo yurufaruru michiua ican?
- X. Togaua Deusni taixi tatematçuritenno rōjeqi naruni yotte, foreuo cui canaximi, ygo futatabi vocafu majiqito vomoi fadame, Confiçan uo mōfuca, xemete jibunuo motte Confiçan uo mōfubeqi cacugouo naxi, togauo cui canaximu coto core Contriçan tote togauo yurufaruru michi nari.
- D. Venial togatoua nanigotozo?
- X. Mortal toga yorimo caroqi toga nari. Core funauachi Deusno Graçauo vxinauazuto iye-domo, Deusno gotaixetto, gofôcôni fufumu cocorouo yurucaxeni nafuga yuyenî, mortal togano faxito naru nari.
- D. Sorerano togauo Venialto nazzuquru cotoua ican?
- X. Venialto yûua yuruxi yafuqito yû cocoro nari. Cono togauo Deus yori tayafuqu yuruxi tamōni yotte Venialto yû nari.

D. fono

- D. Sono togano vōyuruxiuo cōmuru michiua ican?
- X. Nanitaru Sacramēto naritomo fazzucari, Mi-  
ffauo vogami, ayamarino Oratiouo mōxi, cō  
quaiuo motte Biſpono Bēçanuo vqe, Agoa bē  
tauo ſofoqi, muneuo vchi, xinjinuo motte  
Pater noſterno Oratiouo mōxi, ſonofoca nani-  
taru xofanitemo are Cōtriçāno xiruxito naru  
cotouo ſuru toqiua yuruxi tamō nari.
- A. Acuno conbonto naru miguino togauo xiri-  
zoqubeqi tamenō tayori ariya?
- X. Amatano tayori ari. Cono nanatçuno togani  
mucō nanatçuno jen nari. Sonofoca Animano  
mitçuno Potentiato naru xeicō xiqixinno Sē  
tidos naru guen, ni, bi, jet, xinuo mamori.  
taxinamucoto nari.
- D. Sono nanatçuno togani mucō jēua izzurezoya?
- X. Fitotçuniua, cōmanni mucō Humildade tote  
fericudaru coto.  
Futatçuniua, tonyocuni mucō Liberalidade  
tote yoqu fodocofu coto.  
Mitçuniua, jain ni mucō Caſtidade tote tei-  
xinno coto.  
Yotçuniua, xinyini mucō Patientia tote cānin  
no coto.  
Itçutçuniua, tonjiqini mucō Temperança tote  
chúyōno coto.  
Mutçuniua, xittoni mucō Caridade tote tai-  
xetno coto.

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Nanatçuniua qedaini mucõ Diligētia tote jenno michini yurucaxe naqu fufumu coto. Cono qedaito yūua Deusno gofôcôno tameni midarinaru canaximi, taicutno coto nari.

- D. Animano mitçuno Potētiatoua nanigotozo ?
- X. Fitotçuniua Memoriatote fuguixi cotouo vomoidafu xei. Futatçuniua Entendimento tote monouo xiri vaqimayuru xei. Mitçuniua Vōta detote nicumi, aifuruni catamuqu xei core nari.
- D. Nanitote coreuo Animano Potētiatoua yūzo ?
- X. Animani fonauaru xōtocuno mitçuno xeiçō naru yuye nari. Coreua xiqixinuo fanarete nochimo Animani tomonai yuqu mono nari. Coreuo motte funauachi goxōno curacuuo vquru mono nari.
- D. Xiqixinno Sentidosua icutçu ariya ?
- X. Itçutçu ari : guen, ni, bi, jet, xinno coto nari. Core funauachi xiqixinni tomonõ mono naruga yuyeni, mino fatçuruto tomoni fatçuru mono nari.

*Daijū. Sancta Ecclesiano nanatçuno Sacramento no coto.*

- D. Goxōuo tafucarubeqi tameniuā imamade ximexi tamõ tocorono yoqu monouo taniomi tatematçuru coto, taxxite Fidesuo ye tatematçuru cototo, xindaiuo mafaxiqu vo-  
famuru

famuru coto : cono fangagiô bacari nite xic-  
cai taffuruya inaya ?

X. Sono guini arazu : foreuo tamochi voconô ta-  
meni, Deusno Graça moppara nari.

D. Sono Graçauo Deus yori cudafaruru tameni  
nanitaru michi ariya ?

X. Von faua Sancta Ecclesiano moromorono Sa-  
cramento core nari. Cono Sacramentouo yo-  
qi cacugouo motte vqe tatematçurubeqi coto  
canyô nari.

D. Sono Sacramentoua icutçu ariya ?

X. Nanatçu ari. Fitotçuniua Baptifmo. Futa-  
tçuniua Confirmaçã. Mitçuniua Eucharis-  
tia. Yotçuniua Pænitentia. Itçutçuniua Ex-  
trema Vnçã. Mutçuniua Orden. Nanatçu-  
niua Matrimonio core nari.

D. Cono nanatçuno Sacramentouoba tarebitono  
fadame tamôzo ?

X. Von aruji Iefu Christono vonmino Graçato,  
gopafsiôno gocuriqitouo varerani ataye ta-  
mauan tameni fadame tamô mono nari.

D. Sono Sacramentouoba nanitoyôni vqe tate-  
matçurubeqiya ?

X. Euchariftiano Sacramentouo fazzucari tatemat-  
çuru fitoua Mortal toga araba, côquaino v-  
yeni Conficanuo mōſu coto moppara nari.  
Yono Sacramētouo vquru fitoua, xemete Cō-  
triçan



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triçanuo motte vqubeqi coto nari. Tadaxi Confiçanni mōfuni voiteua, nauo taxxitaru coto nari.

D. Cono nanatçuno Sacramētono vchini daiichi ua izzure zoya?

X. Mazzu daiichiniua Baptifmono Sacramento nari, Cono Sacramentoua Chriftaggi naru tameto, mata yono Sacramentouo vqetatemaçuru xitagi monco nari.

D. Baptifmotoua nanigotozo?

X. Baptifmotoua Chriftaggi naru Sacramēto nari. Coreuo motte Fideſto, Graçauo vqetatemaçuri, Originaltogato, fonotoqi made vocaxitaru fodono togauo yuruxi tamō Sacramēto nari. Core funauachi arubeqi michi yori vqetatemaçuruni voiteuano coto nari.

D. Icanaru cacugouo motte cono Sacramētouo vqetatemaçurubeqiya?

X. Iefuo vaqimayuru mono naraba, mazu Chriftaggi naranto nozomi, fuguinixi togauo cui canaximi, foreyori von aruji Iefu Chriftono govoqiteuo tamochi tatematçuru beqitono cacugouo motte cono Sacramētouo vqurucoto canyō nari.

D. Cono Sacramētouoba nanitoyōni fazzuqe tamōzo?

X. Coreuo fazzucaru fitono cōbeca, xemete fono

no fitono minovyeni mizzuo cacuru tomo ni Pedro toca, Pauloto naritomo nauo tçuqete cono mōuo tonayubexi. Tatoyeba icani Pedro Padreto, Filhoto, Spritu Sanctono minauo motte foregaxi nangiuo arai tatematçuru. Amento, yúbexi. Coreuo qiõmonno tonayeniua: Petre, Ego te baptizo in nomine Patris, & Filij, & Spiritus Sãcti, Amêto—cacunogotoqu Christãno izzureno nauo naritomo tçuqete nochi tonayubexi.

- D. Moxi fito arite cono mōuo tonayezuxite miz zuuo caquruca; mataua cotobano fanbunuo yúca, aruiua fono cotobano vchi fitotçu naritomo caqite mizzuuo caquruca, aruiua mōuoba coto gotoqu tonayete mizzuuo caquruto iyedomo, mizzuuo caqezaru mayeca, nochica miguino monuo tonayuruni voiteua icaga arubeqiya?
- X. Mizzuuo caquruto tomoni tonayezūba Baptif mouo vqetaruniua arubecarazu. Mata mōuo mo taxxite tonayurucoto cāyōnarito iyedomo, aruiua foregaxitoyú cotobaca, Amentoyú cotobaca, aruiua Baptifmouo vquru fitono nauo ba iuazutomo, Baptifmoto naru nari. Cono mi-tçuuo nozoqite yono cotobano vchi fitotçu naritomo caquruni voiteua, Baptifmouo fazzucaritaruniua arazu.
- D. Baptifmouo fazzucarazuxitemo tafucaru mi-chi bechini ariya?

X. Vo-

- X. Voxinabete goxđuo tafucaru tamenia conofazzuqe naquxite canauazaru michi nari. Caruga yuyeni canđnivoiteua, taxxite fazzucarubeqi coto moppara nari. Sari nagara moxi canauazuxite xifuru fitono tamenia vđ aruji Deus yori mata futafamano Baptismouo fadamevoqi tamđ nari. Fitotçuniua, nozomino Baptismo : futatçuniua chino Baptismo core nari. Nozomino Baptifmotoua, xijit Baptismouo fazzucaritaqu nozo muto iyedomo, fono tçuideuo yezu, fonomino yudan naquxite yoqi cacuguuo motte xifuruni voiteua, tatoi mizzuno Baptismouo fazzucara zutomo, nozomino Baptismoto narugayuyeni tafucarubeqi mono nari. Chino Baptifmotoua fito arite vonaruji Iesu Christouo Fidesni vqetatematçuruto iyedomo, Baptismouo fazzucarubeqi xiauaaxe naqu, fono Fidesni taixite corofaruru coto aruni voiteua, fonomino chiuo nagafuuo motte Martyrno curaini narugayuyeni, goxđuo tafucaru mononari. Coreuo funauachi chino Baptismoto yú nari.
- 1). Baptismouoba tarebitono fazzuqetamđzo ?
- X. Xiqixinniua Baptismouo fazzuquru coto Padreno yacu nari. Sarinagara cono Sacramentoua goxđuo tafucaru tameni, naquxite canauazaru michi nareba, von aruji Iesu Christo yori Padreno naqi tocoroniteua votoco vonnani yorazu

yorazu cono Sacramentouo fazzuquru vonyurixiuo ataye tamõniyotte, tarenaritomo fazzuquru coto canõ mono nari. Core mata vonaru ji Iefu Christu voxiye voqi tamõ gotoqu, coreuo vqetatematçurubeqi tameni miguino canyõ naru guiuo tamotçuni voiteuano coto nari. Padreno naqi tocoro nitemo cono von fazzuqe xiguequ iru coto nareba, Christanua izzuremo Baptismouo fazzuquru michiuo narõbeqi coto moppara nari.

D. Dainino Sacramentoua izzure zoya ?

X. Confirmaçino Sacramento nari: coreuo mata Crizmatomo yú nari. Crizmatoua Baptismouo fazzucaritaru fitoni Bilpo yori fazzuqe tamõ daijino Sacramento nari. Cono Sacramentouo motte Deus yori ataraxiqi Graçauo ataye tamai, Baptifimono toqi vqetaru Fidesuo tçuyome tamai, irubeqi toqini, bãmîno maye ni fono Fidesuo arauafu tameni võ chicarauo foye tamõ Sacramêto nari. Carugayuyeni izzureno Christâmo fono xiauaxe aruni voiteua, fazzucarazuxite canauazaru gui nari.

D. Daifanno Sacramentotoua nanigotozo ?

X. Comuniã tomo iy, Eucharistia tomo mõfu Sacramento nari.

D. Sono Sacramentono xifaiuo ximexi tamaye ?

X. Cono Sacramentoua faijõno cotouari nareba,  
cotoba

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cotobani noberarenu gui nari. Padre Missauro voconai tamō toqi, vonaruji Iesu Christono giqini voxie tamō micotobauo Calixto, Hostiano vyeni tonaye tamayeba, fono toqi made Pan tarixiua focujini Iesu Christono macotono goxiqixinto naricauari tamai, mata Calixni aru tocorono budōno faqewa Iesu Christono macotono vōchito naricauari tamō cotouo xinzuru coto canyō nari. Xicareba fore yori Panto, budōno faqeno iro, ca, agiuaino vchini vonaruji Iesu Christono goxōtai tenni vouaximafu gotoqu, fono tocoronimo vouaximafu nari. Soreniyotte giqini Iesu Christono fontaiuo vogami tatematçuru gotoqu cono facarinaqi Sacramentouo vyamai tatematçuru coto canyō nari.

- D. Pato budōno faqewa Iesu Christono goxiqixin to, von chini naricauari tamō coto nanito canai tamō beqiya? Mata fono iro cauo agiuai mitatematçureba, budōno faqeno iro ca agiuaimo mayeni tagauazuxite arito zonzuru nari : core vōqini fuxigui naru coto nari.
- X. Satecolo cono Sacramētoua fucaxigui daiichi no guito mōxi tatematçure. Sono xifaiuo taxite xirucoto canauazuto iyedomo, macotono minamotonite vouaximafu vō aruji Iesu Christo cacunogotoqu voxie tamō vyeua fucoximo

coximo vtagauazu xinzuru coto moppara nari. Corerano guiuo Sancta Ecclesia yori voxije tamai, mata von aruji Iesu Christo cono Sacramentono macoto naru cotouo aruaxi tamauã tameni Eucharistiani tçuite samazamano goqi docuuo aruaxi tamõ mono nari. Vareraga mananconiua Panto, budõno faqeto nomi miyuru xifaiua bechino gui naxi, tada iroca agiuai funpõmo motono gotoquni vouaximafuni yotte, Panto budõno faqe nomi manaconi cacaruto iyedomo, Fidesno ficariuo motte xinzuru cotoua Panto budõno faqeno iro cano cague-ni Panto budõno xõtaiua naqi nari. Tada võ aruji Iesu Christono giqino goxõtaito, võ chi nomi nite vouaximafu nari.

- D. Panno iroca agiuaino nacani Iesu Christono goxiqixin vouaximaxi, budõno faqeno iro ca agiuaino nacani võchi vouaximafuto iyeru coto nanigotozo? moxi Hostiani vouaximafu Iesu Christono goxiqixinua Calixni vouaximafu von chini fanare tamõ ya?
- X. Sono guini arazu; foreuo icanito yùni Hostia nimo Calixnimo von aruji Iesu Christo goxiqixin von chito tomoni fanare tamauazu xite tenni vouaximafu gotoqu comori vouaximafu nari. Sarinagara Cruzni voite von chi uo nagaxi tamõ toqi, sono von chiua von mi-

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uo fanare tamōni yotte, cono facari naqi go Paf-  
sionno xidaiuo voconai tatematçuraruru Mi-  
fsani vonaruji yori Hostiato, Calixno vyeni  
caccacuni monuo tonayeyoto voxiye voqi  
tamō mono nari. Sono micotobano go-  
xeiriqiuo motte Panno xōtaiua von aruji Iesu  
Christono fontaini naricauari tamai, budō no  
faqeno xōtaimo vonarujino vonchini narica-  
uari tamōto iyedomo, vonaruji Iesu Christo  
goxiqio yori yomigayeri tamaite nochi, goxi-  
qixinto von chito caccacuni malimaza-  
ruga yuyeni, Hostianimo, Calixnimo fanare-  
te vouaximafu coto naqi mono nari. Tada Ho-  
stiani Iesu Christono von chito goxiqixin vō  
Animato tomoni mattaqu Deusnite maxima-  
fu von tocoromo vouaximafu gotoqu, Calix  
nimo vonajiqu vouaximafu nari.

- D. Cono Sacramentoua vonaruji Iesu Christo go  
ittainite vouaximaxi nagara, vonaji toqini a-  
matano Hostia amatano tocoroni maximafu  
cotoua nanitaru cotozo?
- X. Sono fuxin mottomo nari, farinagara cono gui-  
uo vaqimayerarubeqi tameni, fitotçuno ta-  
toye ari : naninitemo are fitotçuno monouo  
amatano cagaminō mayeni voquni voiteua, iz-  
zureno cagaminimo fono fugata vtçuru ta-  
mexi ari : core faye cacunogotoqu naru to-  
qinba

qinba, iuanya banji canai tamõ macotono De<sup>9</sup> nite maximafu vonaruji Iefu Christono võ mi goittai nite maximafuto mõxedomo, amatano tocoroni voite amatano Hostiani vouaximafucoto canaitamõ majiqiya?

- D. Hostiauo futatçuni vaqe tamõ toqiua võaruji Iefu Christono goxiqixinmo vacari tamõ coto ariya?
- X. Sono guini arazu, Hostiauo icutçuni vaqete mo vonarujino goxiqixinuo vaqe tatematçuru cotonuia arazu: tada Hostiano bunbunni mattaqu sonauari maximafu nari. Tatoyeba vomocagueno vtçuritaru cagamio funzunni varuto iyedomo, sono vomocagueuo varuni ua arazu, tada cagamino qireguireni sono vomocagueua mattaqu vtçuruga gotoqu nari.
- D. Iefu Christono von taqewa yonotçuneno fito fodo maximaxexini chiifaqi Hostiania nani to xite mattaqu comoritamõ zoya?
- X. Cono facari maximafanu Sacramentoua xecaino dõrino vyeno cotouari naruuo xiite vaqimayento furuua irazaru nozomi nari: tada fucaqi fericudariuo motte xinji tatematçuru coto moppara nari. Xicarito iyedomo miguino cagamino tatoyeuo motte fucoxi nari tomo vaqimayerarubexi. Miguini iyeru gotoqu, cagamino vareua chiifaqi mono naredo-

mo



## DOCTRINA

mo, foreni vtçuru monoua fitono tage fodo naru monoua yúni voyobazu, taifan nitemo are, nocorazu vtçuru mono nari : guenzaino michi faye cacunogotoqu naruni voiteua caguiiri naqu maximafu von aruji Iefu Chriftono goxiqixin nadoca chiifaqi Hofiani comori tamauan coto voboximefumamani canai tama-uazuto mōfu coto aranya? tadaxi cono tatoye uo mottemo arinomamaniua arauaxi gataxi: fonoyuyeuua cagaminiua fono vomocague nomi vtçuruto iyedomo Hofianiua von arujino goxōtai cotogotoqu giqini maximafu mono nari.

- D. Cono Sacramētouo yoqi yōni vqetatematçuru tameni nanigotouoca tçucamatçurubeqiya?
- X. Mortal togauo vocaxitaru mono naraba, naitaru toga naritomo, imada foreuo Confiçan ni mōfanuni voiteua, fucaqi cōquaiuo motte fangue furu coto moppara nari, Sono foca mayeno yono yafan yori nomimono cuimono nouo mochiizu, moxi fucoxi naritomo yumiz-zuuo nomitaru coto araba, fono afaua vqe tatematçuru coto canauanu nari : Mata cono Sacramētouo fazzucari tatematçuru toqiuua, voqiagarite yori fucaqi fericudariuo motte cono Sacramentoni comori tamō vōcataua tare nite maximafu zoto yú cotouo xian itaxi, core  
funaua-

funauachi vonaruji Iesu Chrifto macotono Deus, macotono fito varerani taixerarete famazamano caxacuuo vqefaxerare, tçuinì goxiqio nafareqereba, corerano govonno giògiôuo cayerimi tatematçuru coto canyô nari. Mata vqetatematçurite yoriua vaga Animani qitari tamaixi govonuo fucaqu quannen xite vonrei uo mōxiagubexi.

- D. Dai xicagiômeno Sacramentoua nanigoto zo?
- X. Pœnitêtiano Sacramento nari. Core funauachi Baptifmoua fazzucarite ygo Animano yamai tonaru togauo nauofaruru tenno rōyacu nari.
- D. Pœnitentiaua icutçuni quamaruya?
- X. Mitçuni quamaru nari. Fitotçuriua Contricçan tote fottanno còquai. Futatçuniua Contricçan tote cotobanite fangue furu coto. Mitçuniua Satiffaçantote xolauo motte togauocuriuo furu coto core nari.
- D. Contricçantoua nanigoto zoya?
- X. Contricçanto yûua fito togauo motte Deusuo fomuqi tatematçuritaru tocorouo fucaqu cuicanaximi, futatabi vocafumajiqito cataqu vomoifadame, jibunuo motte Còfçanuo fubeqi cacugouo nalu coto nari.
- D. Nanino yuyenica Deusuo fomuqi tatematçuritaru tocorouo fucaqu cui canaximuuo Contricçantoua notamō zoya?

X. Sore-

## DOCTRINA

- X. Soreni fucaqi iuare ari, xinjitno cõquaito yúua banjini coyete gotaixetni zonji tatematçuru beqi Deusuo fomuqi tatematçuritaru tocoro uo canaxímuni qiuamaru nari : coreuo Contriçanto yú nari : moxi faua naqu xite togani yotte vqubeqi Infernono curuximi, fono foca toga yori izzuru vazauaini ficarete cõquai furu ni voiteua, xinjitno Contriçanniuu arazu, xinjitno cõquaito yúua, von aruji Deusuo ippeni fucaqu gotaixetni zõji tatematçuru yori izzuru mono nari.
- D. Xicareba Infernono curuximiuo vofore, aruiua toga yori izzuru fono focano vazauniuo voforete cõquaixi, futatabi vocafu majiqito vomoí fadamuru cotoua yoqi cõquaini arazu, vô yuruxiuomo cõmuru majiqiya ?
- X. Soreua Attriçanto iyte yoqi coto naredomo. fore nomi nite togauo yuruxi tamõ coto naxi : tadaxi fono vyeni Cõfiçanuo tçutomeba, migui cõquaino fufocuuo Contriçan nite taffuru ga yuyeni, goxamenuo cõmurubexi. Xicaredomo xinjit Cõtriçanno cõquaiua imadla cõfiçanuo xezaru yjennimo togano võ yuruxiuo cõmuru nari : tadaxi coremo jixet itarite Confiçanuo fubeqi cacugo naqāba canõbecarazu.
- D. Migui futafamano cõquaiuo miruni, izzuremo cõquai nari, mata ygo vocafu majiqitono cataqi

qi vomoi fadamemo ari, xicaruni Contriçan  
ua imada Confiçanni voyobazaru maye yori,  
von yuruxiuo cõmuru Atriçanua Confiçan na  
quxite canauazarutoua icanaru cotozo?

- X. Sono iuareua Contriçanno cõquaiua tajini ca-  
cauarazu, tada Deusuo fomuqi tatematçurixi  
tocorouo nomi cuyamuga yuyeni, De<sup>o</sup>uo taixet  
ni zonji tatematçuru cocoro yori vocoru cõquai  
nareba, taxxitaru cõquai nari: mata xinjitno  
cõquai nari. Xicaruni Atriçanno cõquaiua to-  
ganiyotte mino vyeni mucõbeqi curuximiuo  
voforete, vocofu cõquai nareba, Deusno go-  
taixet yoriua vocorazuxite mino fiiqiyori vo-  
coru mono nari. Carugayuyeni, coreua taxxi-  
taru cõquaini arazu, mata xinjit tomo yûbe-  
carazu. Xicaredomo Deusno vonjifi fucaqu  
maximaxeba. Confiçanno michiuo fadame  
tamaite cono fufocuuu taxxi tamõ mono nari.  
Cocouo motte quanjeba, futatçuno cotouo va-  
qimayubexi. Fitotçuniua, Confiçanno michi  
uo fadame tamõ gonaixõno arigataqi coto,  
mata Mortal toga aru mino tameni fanafada  
canyô narito yû cotouo: yuyeicãnto nareba tato  
fito togano cõquaiuo nafuto yûtomo, sono cõ-  
quai Contriçanni voyobazareba, farani yeqi  
aru coto naxito iyedomo, Confiçanuo tçuto-  
muruuo motte sono fufocuuu ai taxxite go-  
xamenni

## DOCTRINA

xamenni azzucareba nari. Futatçuniua jita tomoni togauo cõquai xẽ toqiuu, tajini cacauarazu, tada Deusuo fõmuqi tatematçurixi cotouo moppara cuyami. Contriçanuo vocofanto naguequbeqi coto nari. Sonoyuyeuu Contriçan aruni voiteua, faxiuđ coto arite Confiçanuo furu coto canauazuto yú tomo togano goxamenni azzucarubeqereba nari. Cagayuyeni cocoro aru Chriltanua yogotoni inezaru mayeni fuguixi catano tçumi togauo Contricanno michiuo motte cui canaximu coto mottomo tocu fucaqi tçutome nari. Mata cono xinjitno Contriçanni itaru tameni, moppara tayorito naru cotoua varera iffaino ningen Deusuo taixetni zonji, tçucaye tatema tçurazuxite canauanu dõri vouoqi cotouo moi xianfuru coto nari: foretoyúua ichimot naquxite varerauo von vtçuxini tçucuraxerare, imani itaru made Anima xiqitai tomoni cacaye fudate tamõ coto: mata gotaixet fucaqi von vye yori gojixxinite maximafu võ aruji Iefu Chriltouo varerani cudafare, xoninno togano cauarito xite võ inochiuo foroboxi tamõ coto: fonovye gozaixegiúni vareraga tameni xinogui tamõ goxincuuu quanzuru cototõ nari. Cono quannenuo tçutomeba, cafodo fucaqi govonuo vqetatematçurixi voncatauo banjini  
coyete

coyete gotaixetni zonzubeqi coto fony taru beqini, fawa naquxite fomuqi tatematçuritaru cotoño cuyaxifa yo to, macotono Contriçanno michini itarubeqi mono nari.

- D. Confiçanuoba nanito mǫfubeqizo ?
- X. Mazzu fajimete mǫfu Confiçan naraba, Baptismono ygono toga yori lono toqi madeno cotouo mǫfubexi : fitotabi mǫxite ygono Cǫfiçan naraba, mayeno Confiçan yori mata fono toqimade vocaxitaru togano vyeuo xian xite fitotçumo nocofazu mǫfu coto canyô nari : cono cotoño tameni miguino cucagiô meni arauafu cotouo tamotçubexi.
- D. Satisfaçantoua nanigotozo ?
- X. Vareraga togano tçucunoiuo vonaruji Iefu Christoye totonoye tatematçuru coto nari. Core funauachi vareraga cǫquaiua xingiuño itamito, Padre yori fazzuqe tamǫ togauocuriuo motte totonoyuru mono nari.
- D. Daigono Sacramentoua nanigotozo ?
- X. Extrema Vnçan tote Biſpo yori tonaye tamǫ tattoqi Oleauo motte fazzucari tatematçuru Sacramento nari : Cono Sacramentoua xifurunî nozonde biðninuo mini fazzuqe tamǫ Sacramento nari : cono Sacramentouo motte vonaruji Iefu Christo von mino Graçauo atayetamai, Animani nocoritaru togano qegareuo qiyô.

## DOCTRINA

qiyome, rinjúno nanguiuo yoqi yōni corayen tamení vōchicarauo foyetamō Sacramēto nari.

- D. Dairocuno Sacramentoua nanigotozo?
- X. Ordento yú Sacramento nari: cono Sacramētouo motteua Bispo yori Sacerdoteto Sacramētouo fazzuquru curaini fitouo ague tamō mono nari: cono Sacramētouo fazzucari tatematçuru fitobitoua sono yacuuu yoqiyōni tçutomuru tamení von aruji Iesu Christo yori Graçauo ataye tamō sacramento nari.
- D. Daixichino Sacramentotoua nanigotozo?
- Y. Matrimoniono Sacramento nari: cono Sacramentoua Ecclefiano vō fadamenno gotoqu tçumauo mōquru coto nari: coreuo motte fūfu tomoni buji taixetni nagaraye, toga naqu xite xifon fanjōno tamení Graçauo ataye tamō Sacramento nari.
- D. Sono toqi fūfu tagaini fadamaritaru yacufocuno gui ariya?
- X. Core mottomono fuxin nari: tagaini nafazu xite canauanu mitçuno qibixiqi yacufocu ari. Fitotçuniwa fitotabi yenuo mufubite no chiuu nannho tomoni ribet furu coto canauazu. Futatçuniua yono fitoto majiuaru coto catçute canauazu coto. Mitçuniua Matrimoniono Sacramentouo motte Deus yori tagaini fanarezaru tōbaito fadame tamayeba, tagai

gaini fono fufocu aru tocoroni chicarauo aua xe, mata codomono vyeni irubeqi fodono coto uo ataye, couo fudatçuruni fucoximo yurucaxe arubecazutono govoqite core nari.

- D. Fitotabi yenuo muſubite nochi ribet furu coto canauzarutoua ican?
- X. Sono iuareua xõtoqu vonaruji Deusno von fadameuo motte Matrimoniono yacufocuua tagaini itçumademo vacaruru coto aru majiqito no cataqi chiguiri nareba nari.
- D. Core amarini qibixiqi von fadame nari: fono yuyeuua tagaini qini auazaru coto aran toqimo, ribet furu coto canõ majiqiya?
- X. Core mottomo cataqi coto narito miyuruto iyedomo, Matrimoniono yenuomuſubu toqi vonaruji Deus yori ataye cudafaruru Sacramentono vòqinaru Graçauo motte fúfu tagai ni taixet fucaqi muſubiuo naxi, foi todoquru coto tayafuqi mono nari.
- D. Deus nanitote fitotabi yenuo muſubite yori fanarezaru yõni fadame tamõya?
- X. Cono von fadame betni arazu, tagaini to-ganaqu xite xifon fanjõ xi, conjõ goxõ tomo ni fono govoqiteni xitagai tatematçuruuo motte fono coni itaru mademo goxõuo tafucari: fono vye fúfu tagaini ixxinno gotoqu vomoi ai, yõjo arantoqi, chicarauo foye auanga  
tame



## DOCTRINA

tame nari : cono guiuo taxxen tameniuu carifome niteua canauazaru gui nareba, nagaqu chiguirazūba arubecarazu : moxi ribet furu coto cocorono mama naruni voiteua, votocoua vonnani cocorouo fedate, vonnaua votoconi cocorouo voqi, fúfuno naca fucoximo yafuqi coto naqu, qizzucaí nomi tarubexi : fonofoca nanitaru yôjo aran toqimo tagaini tayorito naru coto arubecarazu, bexxite biðqino jixet, mataua nanguino toqimo chicara naqu tano-mu cocoro nacaru bexi : fonovye mata vaga cono fudatçuru cotoni tçuqitemo famazamano fufocu ideqitarubexi : foreuo icanito yúni moxi qini auazaru toqi, cocorono mamani ribet furu coto canðni voiteua, sono miguiri nanxiua chichini tomonaite mamafauani soi, vqimeuo coraye, mata nhoxiua fauani tçuqiyuqi, mama chichini aite icafodono funhoyuoca xinogubeqi! cayðno fufocu nacaran tameniuu itçumademo tayezu chiguiiri naqunba, sono couo xinjitno fucaqi taixetuo motte fufocu naqi yðni fudatçuru coto canðbecarazu : nauo cono vyeni xianuo meguraxite miruni voiteua, cono vyeni rini moretaru coto yoni arubecarazu : yuye icãto nareba figoro chiguiiri voqixi fúfuno nacauo fucoxino caroqi coto yuyeni vacare mata bechino vonna, bechino votoconi  
cocoro

cocorouo vtçuxite vaga xinjitno fadamaritaru fúfuno nacauo faquru coto coreuo tayori to iuãya? michini fazzuretaru cotone faijõ nari. Xoxẽ fore yori izzuru tocorono fõuo miruni mazzu itçumademo foitodoqumajiqito vomouaba, tagaino ayamari qizzucaí naru cotouo corayuru coto arubecarazu, fate mata fono ribet yori izzuru tocorono fonuo miruni, mazzu xinruini tagaino yconuo fucumaxe, aruiua fono munẽuo fanjenga tame xetgaini voyobuca, mataua fono ichimon tagaini guijet xite vomo uazaruni vondeqito nari, mata fono q'nzocuno vchi yori chicara naqi minaxigoto naru mono core vouoxi: fono tamení Chrifstanni arazaru gẽtiono vyeui aqiracani arauaruru mono nari.

D. Coremina mottomo fuguretaru dõri nari, fari-nagara cacunogotoqino qibixiqi govoqiteua fitoni yotte mino tame vòqinaru ata narito vomò mono vouocarubexi. Sonoyuyeuua vaga qini facai, cocoroni canauazaru mononi nani-toxite foi todoqubeqiya? cayõno monouo tçumato fadame, fúfuno qeiyacuuu xẽ yoriua xicaji tçumauo taixezarãniuato vomò mono vouocarubexi.

X. Sono fuxí mottomo nari, xicaritoyedomo fõji te xeqẽno fõnimo izzareno fattouo naritomo fadamuru toqi, banninno tocuuo facarite fono  
fattouo

## DOCTRINA

fattouo voqu mono nari : moxi fono vchini fito arite bāminno tameniuā ſa mo araba are vaga tameniuā faxxiqi fuca narito vomō monomo arubexi. Tatoyeba cocuchú yori tacocuye faxhibocuuu idafu coto arubecarazu tono fattoue vocaruru toqi, baibaiuo mopparato furu mono no tameniuā fuxōnaru faxxiqi tarito iye:lomo fono cunino tameniuā vōqinaru tocuno motoi nari. Sonogotoqu De<sup>o</sup> yori ſazzuqetamō govoqi temo amanequ fitono tocuto narubeqi cotouo facari tamai, rini xitagaite ſadame voqitamō mono nari. Cono matrimoniono Sacramentouo motte fito mina fucaqi tocuuo yeruto iyedomo fono vchinimo rini more, amaqiuo qirai nigaqi uo conomu monomo xoxo core arubexi.

- D. Tadaimano cotouariuo vqetamauarite yori funbetuo aqirame mōſu nari. Ima mata nauo cocorono vtagaiuo faraxi mōſubeqi tame, fito-  
tçuno cotouo tazzune mōſubeqi Miguino bū-  
naruni voiteua tatoī fono votococa, mata vōnaca  
mimochi ranguiōnixite govoqitenimo xitaga-  
uazu, bechini tçumauo taiſuruca, mata ſauana-  
xito iyedomo nininno vchi izzurenitemo xōto  
cu xine axiqi mono naruni voiteua nanito ſube  
qiya, foretotemo ribet furucoto canōmajiqiya?
- X. Core mottomo canyōno fuxin nari. cacunogo  
toqu naruni voiteua, Eccleſiano vonſadamen  
muneni

muneni macaxe tagaini fono nicauo faquru co tomo canò nari. Sarinagara ribetxitemo yono fitoni mata yoriuðcotoua canauazu: coremo dörini yotteno coto nari. Soreuo icanitoýúni cayño itazzuramonoua mata bechino tçu-mauo motçuto yútomo, mata miguini fataxe xi tocorono fucaqi fõxituo xiðafubeqini yot te futatabi fono vazauai nacaran tameni fú-fuuo taixezaru yñito fadamevoqitamð nari.

D. Core fuguretaru cotouari nari: ima conoguiuo chõmonxite fumiyaçani cocorono yamiuo faraxi mõlu nari: tadamano vonoxiyeno cotouarini motozzuqi xianuo cuuayete miruni fono ribet yori ideqitaru tocorono fonxitua bacutaini xite govoqiteni xitagai, miuo volamuru yori motomeyeru taitocuua naca naca aguste cazõbecirazu. Coreuo motte ichi hanno yacufocuto, mata fanbanmeno yacufocuno fanafada canyõ narito yú guiuu yoqu fubet xinu: ima mata fono nibanno yacufocuno cotouariuo ximexi tamaye?

X. Core bechino guini arazu, fúfuno Matrimoni oua vonruji Deus yori xifon fanjño tamenõ võ fadame nureba, fono famatagueto naru tabonuo imaxime tamayeba nãnho tomoni vagma tçumuri arazuru tani fadayeuo fururu coto mottomo fucaqi giúbon nari.

D. Cono

## DOCTRINA

D. Cono nanatçuno Sacramentoua goxđuo tafu-  
ru tameni fazzucarazuxite canauazaru coto  
nariya?

X. Sono vchi fuyeno nicagiđua Ecclesiani voite  
naquxite canauanu coto narito iyedomo, men  
men vagamino nozomi naqereba, vqezuxite  
canauanu cotoniua arazu. Sonoyuyeu taren  
temo are Ordenuo vqeyo, mata fufuuo fa-  
dameyo tono guini arazu, tada fonomino  
nozomini macaxeraruru mono nari. Sareba  
Baptismoto, Pœnitentiano Sacramentouo iz-  
zureno Christāmo fazzucarazuxite canauaza  
ru mono nari. Core migui cono futatçuno Sa-  
cramentono vyeuo nobexi tocoroni tçubufani  
arauarubexi. Mata Eucharistiano Sacramen-  
toni voiteua funbet aru nenreino monoua Cđ  
felforno faxizzuni macaxe, jixetni vđjite faz-  
zucarubeqi mono nari. Coremo migui Eccle-  
siano gobāmeno Mādamentoni aiarauaruru  
mono nari. Ainocoru futatçuno Sacramento  
Confirmaçanto, Vnçanua miguino Baptismo,  
Eucharistia, Pœnitentiano Sacramēto fodo go-  
xđno tameni canyđ narazuto iyedomo, fazzu-  
carubeqi xiauaxe, mataua fazzuqete ma-  
ximafuni voiteua, fazzucarazuxite canauaza-  
ru mono nari.

D. Corerano Sacramentoua tabitabi fazzucari  
mđfu coto canđya inaya?

X. Bap

- X. Baptismoto, Confirmaçan, Orden cono mi-  
tçuno Sacramētoua fitotabi yori focaniua faz-  
zucarazu : sono focaua tabitabi fazzucari mō  
fu coto canō nari : nacanimo Pœnitentiato,  
tattoqi Eucharistiano Sacramentoua vareraga  
tameni daiichi canyō naru coto nareba, tabitabi  
fazzucari tatematçuru coto moppara nari.
- D. Xicaraba Matrimoniono Sacramentomo ta-  
bitabi fazzucari mōsu coto canōbeqiya ?
- X. Tarenitemo ari Matrimoniouo vqetaru tçu-  
mano zonmeino aidani bechino tçumauo fa-  
dame, cono Sacramentouo fazzucaru coto fu-  
coximo canauazu. Xicaredomo fūfuno vchi  
ichinin xifuruni voiteua, mata bechino fūfu  
uo fadame fazzucaru cotomo canō nari. So-  
nofoca Extrema Vnçanno Sacramentouo faz-  
zucaritaru fito sono vazzurai yori quaiqiuo  
yete ygo, mata rinjūno toqini voyonde faz-  
zucaru cotomo canō mono nari.

## DOCTRINA

### DAHINI CONNOFOMA

*Christanni ataru canyomo gi'gi.*

D. Cono focanimo nauo Doctrinani ataru coto ariya?

X. Nacanaca: Mifericordiano xofa, Theologalesno Virtudes, Cardinalesno Virtudes, Spiritu Sanctono Donos, Benau niçuraga, Confiçanno Orationo coto nari.

### HEFNO NOSI.

¶ Iiño xofaua juxi ari: fujmeno nar atçua xi qixinni atari, nochino nar atçua Spirituni ataru nari.

¶ NIQIXXNI AT IRI

*Nanatçuno coto.*

Fitotçuniua, Vyetaru mononi xocuo atayuru coto.

Futatçuniua, Caxxitaru floni nomimonouo atayuru coto.

Mitçuniua, Fadayeuo cacuxicnuru mononi yruio atayuru coto.

Yotçuniua, Bñoninto, rōxauo itau ri mimō coto.

Itçutçuniua, Anguliano mononi yadouo cafu coto.

Mutçuniua, Toruarchitono miuo vquru coto.

Nana-

Nanatçuniua, Fitono xigaiuo vofamuru coto core nari.

☛ *SPIRITU NI ATARI*

*Nanatçuno coto.*

Fitotçuniua, Fitoni yoqi yqēuocuuayuru coto.  
Futatçuniua, Muchinaru mononi michiuo voxiyuru coto.

Mitçuniua, Canaximi aru fitono cocorouo nadamuru coto.

Yotçuniua, Toga aru fitouo ifamuru coto.  
Itçutçuniua, Chiçocuuo yurufu coto.

Mutçuniua, Proximono ayamari, fufocuuo carnin furu coto.

Nanatçuniua, Iqitaru fito, xixitaru fitoto, varerani atauo nañu morono tameni Deusuo tanomi tatematçurucoto core nari.

☛ *THEOLOGALES VIRTU*

*desto yu milçuno jen ari.*

Fitotçuniua, Fides tote Deusno vonvoxkiye uo macotoni xinji tatematçuru jen nari.

Futatçuniua, Esperança tote goxduo tafucaru beqi cotouo tancinxiçu vcmoi tatematçuru jen nari.

Mitçuniua, Charidade tote bajni coyete Deusuo gotaixetnei zenji tatemalaçuri, Proximo uomo



## DOCTRINA

uomo Deusni taixi tatematçurite taixetni  
vomǵ jen core nari.

### ¶ CARDINALES VIRTU

*desto yu yotcuno jen ari.*

Fitotçuniua, Prudentia tote qenriono jen.  
Futatçuniua, Iustitia tote qenbǵno jen.  
Mitçuniua, Fortaleza tote tçuyoqi cocorono  
jen.  
Yotçuniua, Temperāça tote xiqixinno vye-  
ni chýyôuo mamoru jen core nari.

### ¶ SPIRITU SANCTONO

*dones tote von atayeva nanatçu ari.*

Fitotçuniua, Sapientia tote guenjeno cotouo  
vomoi fague, goxǵno guiuo fucaqu vomǵ-  
ji, agiuaini motozzucaxe tamǵ von ataye  
nari.  
Futatçuniua, Entendimēto tote, Fidesno vye  
yori xinzuru cotouariuo yoqu vaqimayuru  
tameni funbetuo aqirame tamǵ von ataye  
nari.  
Mitcuniua, Confilio tote, goxóno qeracuni  
itaranga tameni tayorito naru cotouo yo-  
qu yerabitoru vonataye nari.  
Yotçuniua, Fortaleza tote, jenjino famata-  
gueuo qengoni fuxegui, sono michini to-  
doqu

doqu chicarato, tanomoxiqi cocorouo vocofaxe tamõ von ataye nari.

Itçutçuniua, Scientia tote, goxõno tayorito naru cototo, fauarito naru cotouo yoqu vaqimayefaxe tamõ vonataye nari.

Mutçuniua, Piedade tote, Deusuo gotaixet ni vyamai tatematçuri, Proximono tayorito narubeqi cotouo tçutomuru cocorouo fufume vocofaxe tamõ von ataye nari.

Nanatçuniua, Timor Dei tote, Deusuo gotaixetni zonjitatematçuru vye yori, fomuqi tatematçurubeqi cotouo fucaqu vofove faxe tamõ von ataye nari.

### ¶ *BENAVENTURANCA VA*

*yatçu ari.*

Fitotçuniua, Spirituno finjaua tennocuni fono fitono naruni yotte quafõ nari.

Futatçuniua, Nhúua naru monoua chiuv xindai fubeqini yotte quafõ nari.

Mitçuniua, Naqu monoua nadame yorocobaxeraruruni yotte quafõ nari.

Yotçuniua, Iustitia tote goxõto jenno qicat aru fitoua bõman faxe tamõbeqini yotte quafõ nari.

Itçutçuniua, Iifi aru fitoua von jifiuo vqubeqini yotte quafõ nari.

## DOCTRINA

Mutçuniua, Cocoro qiyôqi fitoua Deusuo mi tatematçurubeqini yotte quafô nari.

Nanatçuniua, Buji aru fitoua Deusno vō co to yobauarubeqini yotte quafô nari.

Yatçuniua, Iustitia tote goxôto, jenni taixite xebamerarura cotouo xinogu fitouu tēno cuni fono fitono naruni yotte quafô nari.

### ¶ AYAMARI NO ORATIO.

Banji canai tamō Deusno fajime tatematçuri, itçumo Virgēno Sancta Maria, San Miguel Archanjo, San Ioan Bautista, tattoqi Apostolono San Pedro, San Paulo, moromoro no Beato, mata vonmi Padreni cocoro, cotoba, xiuazauo motte vouoquino togauo vocaxeru cotouo arauaxi tatematçuru : core vaga ayamari nari, core vaga ayamari nari, vaga fūcaqi ayamari nari. Coreni yotte tanomi tatematçuru, itçumo Virgenno Sancta Maria, San Miguel Archanjo, San Iōa Bautista tattoqi Apostolono San Pedro, San Paulo moromorono Beato, mata vonmi Padre vaga tamenī vareraga vonaruji Deusuo tanomi tamaye. Amen.

FINIS.

THE CULTIVATION  
OF  
BAMBOOS IN JAPAN

BY  
SIR ERNEST SATOW, K.C. M. G.

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THE ASIATIC SOCIETY OF JAPAN

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[illegible]

The asterisks denote doubtful species and sports.

List of Illustrations (drawn in colours from nature by Watanabe Kuwatarō).

<i>Acundinaria</i>	<i>hindsii</i>
"	<i>hindsii</i> var. <i>graminea</i>
"	<i>japonica</i>
"	<i>Simoni</i> (2)
<i>Bambusa</i>	<i>Alphonse-Karri</i>
"	<i>marmorea</i>
"	<i>nana</i>
"	<i>Senanensis</i>
"	<i>veitchii</i>
<i>Bambuku</i> or	<i>Makina-ake</i>
<i>Phyllostachys</i>	<i>aurea</i>
"	<i>bambusoides</i>
"	<i>Castillonis</i>
"	<i>Henonis</i>
"	<i>Marhuaca</i>
"	<i>mitis</i>
"	<i>nigra</i>
"	<i>Quiloi</i> (2)
"	<i>ruscifolia</i>
<i>Tora-tu-ake</i>	

N. B. The drawing of Inflorescence of *Phyllostachys Quiloi* is from a specimen kindly given me by Professor J. Matsumura of the Imperial University, Tokio, U. M. S.

Minutes of the Meeting of the Asiatic Society of Japan at which the above paper was read. Page i.

## INTRODUCTION.

---

A great deal has been written about the bamboo from the economic aspect, and its esthetic value has been frequently dwelt upon by the authors of books of travel. The bamboo is a familiar object in the Japanese landscape, in *kakemono* and on the tables of epicure-. Yet it is seldom to be found in the gardens of foreign residents in this country, and only recently has it been cultivated in England in the open air. For a long time it was supposed that the climate of Great Britain was too raw and cold for such delicate plants. But within the last thirty years it has become rather the fashion to grow bamboos, and horticulturists are now eagerly seeking for hardy species. To Japan they have naturally turned, because its climate, though possessing on the whole a higher summer temperature, is subject to correspondingly greater cold and more frequent frosts in winter. The result has been in the highest degree successful. In a garden situated almost in the heart of the midlands, close to the junction of Oxfordshire, Worcestershire, and Glostershire, and not far from Stow-on-the-Wold, noted for the severity of its winter climate, some fifty species have been found to flourish exceedingly well, though of course not reaching the stature and dimensions they do in this country. Of these a very considerable number have been introduced from Japan, though not originally natives of this country, while others have found their



way to Europe from China and the Indian hill-districts. This cult of the bamboo has given rise to a considerable export business from Tōkiō and Yokohama, and it may interest some of my readers to know that it is perfectly easy to transport properly prepared plants from this country to England through the tropics, and that every year more of these elegant plants are being sent out by florists.

My object in preparing this paper has not been to give an account of the uses to which the dry cane may be turned, but rather to supply information that may be useful to cultivators of the living plant, and in some cases to furnish the means of determining the right nomenclature of those already introduced into our home gardens and parks.

The following pages mainly consist of a translation of the *Nihon Chiku-Fu*, or *Manual of Japanese Bamboos*, by the late Katayama Nawohito. It was published in 1885, and a Dutch translation with illustrations was prepared some years ago by Mons. Leon van der Polder, Secretary and Interpreter to the Netherlands Legation in Tōkiō. A French translation also was made by him, but still remains in manuscript. A new version in the English language, it seemed, might not be regarded as superfluous. Some omissions have been made of unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed, used as food in years of scarcity of rice in mountainous parts of the country. Care has been taken to follow the text as closely as possible, but in doing so the translator has naturally failed to produce an elegant version, and he may sometimes appear to have missed representing the author's

exact meaning. For this his excuse must be the long interval during which other occupations prevented his continuing those studies which were formerly the constant delight of his leisure. As the Japanese author evidently based his work, which it would be scarcely unfair to call a compilation, on an earlier and more elaborate book, the *Kei-yen Chiku-Fu* of an anonymous writer, the latter has been compared throughout, and extracts from it have been given where necessary. Here and there a note derived from personal examination has been added.

The labour involved in the preparation of this paper would certainly not have been undertaken but for the recent publication of the "*Bamboo Garden*" by Mr. A. B. Freeman-Mitford, by whom the translator was inoculated with the bamboo-growing mania. In that work will be found descriptions of many of the species mentioned by Katayama, as they have been grown by him in central England. But the difference of climate and soil gives rise to considerable variety in the bamboo, especially as regards size. It is well known that many plants thrive better when naturalized in a foreign country than they do in their native habitat, especially when care is bestowed on their cultivation, whereas when left to develop spontaneously they fail to attain that luxuriance of growth for which they are really adapted. Of such plants *Rosa rugosa*, the *hama-nasu* of Japan, is a familiar instance to those who have tried it in gardens in Tōkiō, where it is a wretched stunted bush, or have seen it straggling along the shores of the north west coast of Japan or on the island of Hokkaidō. The Oleander on the other hand may be seen attaining the size of a

tree in Japan, whereas in its native stream-beds in Morocco it does not exceed the dimensions of a large shrub. The *Berberis Thunbergii* or *kolori-tomazau* grows more luxuriantly and develops a much richer colouring in England than it does in its native haunts in Japan. It must be admitted, however, that most of the Japanese bamboos cultivated in England are far from reaching the size they do here, and this is especially the case with those which, though long ago naturalized in Japan, are nevertheless exotics. In fact they are sometimes scarcely recognizable, and I have had pointed out to me as *mōsō-chiku* (*Phyllostachys edulis*, or *mitis*) a plant which presented, as far as I could judge, none of the characteristics which distinguish that species. Under such circumstances it is not to be wondered at that gardeners and cultivators should find it difficult to determine the plants which are sent to them from this country. They arrive usually in poor condition and three, perhaps four, years may elapse before they develop sufficiently to allow of their being recognized. In the meantime however they have been named by the dealers, sometimes in a manner that leads to great confusion. Often the labels become illegible in transit, or being detached by accident, are afterward assigned to the wrong plants. Hence, as the reader who consults Mr. Mitford's book will learn, there exists a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names, which is further increased by the multiplicity of synonyms given to them here. It seems for instance highly probable that the *hakone-dake*, *shino-dake*, and *mejiro-dake* are one and the same plant. Of these the first name has been given by dealers to the canes which are obtained

from the mountainous district known as Hakone. But the people who cut and send them to market do not know them by that designation. To them they are *onnadake*. Close by Atami, however, what certainly looks like the same plant, slightly altered in certain of its dimensions by difference of soil and elevation above the sea, is called *mejiro-dake*, and sometimes *mejiro*. Another species is called *medake* or *onnadake* at the caprice of the person speaking of it. Then there is the multiplicity of garden varieties, which have rather hastily, it would seem, been assumed to be distinct species, the number of imaginary bamboos treated of by the native botanists, and perhaps in another case, though of that I do not pretend to speak with authority, two entirely distinct species have been confounded, one being treated as a mere variety of the other. To present therefore to European collectors and botanists as full an account as possible of each species known in this country, in which the characteristics are described with as much accuracy as is ordinarily attainable, so that they may possess a basis of comparison with the plants under cultivation at home, cannot be altogether useless.

After having spoken of Mr. Mitford's book, it would be unfair not to acknowledge the merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tōkiō. Published in 1895, it contains the names of all the botanical species known in this country, and not properly to be excluded as exotics, distinguishing as far as possible the indigenous species from those which have been cultivated for so long a time as to be fairly regarded as naturalized.

Professor Matsumura's work gives the names of 22 species of Bamboo distributed under the genera *Bambusa*, *Arundinaria* and *Phyllostachys*. Of the first he enumerates eleven, of the second three and of the last eight. Out of all these, however, it turns out that only five or six are to be regarded as indigenous, the rest having been introduced at various times. Although most of the economic species have become so thoroughly naturalized that they can withstand the severity of a Japanese winter as far north as Nikkō and even further, and an altitude of 2000 feet above the sea, one or two, such as the *Bambusa vulgaris* or *tai-san-chiku*, are not strictly hardy here, and less so in England. Professor Matsumura's scientific names in some instances disagree with those given in the list at the end of Mr. Mitford's book, and therefore in the following paper when the Japanese name heads a section, both the specific names have been given, distinguished by initials. In some cases it will be found that no Latin names have as yet been assigned, and it may be that the Japanese names merely represent garden varieties. There is good ground for believing that in one case, *Phyllostachys heterocycla*, what is merely a sport, or perhaps even an artificially produced deformity, has been dignified by a specific name all to itself.

We learn from Mr. Mitford that *Bambusa* is distinguished from the other two Japanese genera (including naturalized species) by the possession of six stamens, the others having only three. Unluckily, however, we are here confronted by a practical difficulty, namely that most bamboos flower very rarely, and as far as is known, of the native Japanese species only the dwarf-bamboo (*kuma-zasa* or *Bambusa Veitchii*) and the *suzu-*

*take* (*Bambusa senanensis*) blossom from year to year. The exotic and naturalized species, with the exception of the *ma-dake* (*Phyllostachys Quiloi*), *mōsō* (*Ph. mitis*) *ha-chiku* (*Ph. Henonis*) and *kan-chiku* (*Bambusa marmorea*) probably do not flower at all in Japan, at least in the central regions of the country. Hence it is scarcely likely that in the case of those species of which the genus is as yet doubtful any opportunity of determining it will occur for many years.

Mr. Mitford has pointed out to me that *Phyllostachys* is generally to be distinguished from *Arundinaria* by the groove that runs along one side of each internode from the insertion of the branches up to the next node above, while the *Arundinarias* exhibit a smooth cylindrical stem without a groove. The absence of a groove by itself is not, however, sufficient to warrant us in saying that a species belongs to the *Arundinarias*, for the *shino-dake* (alias *Hakone-dake*), *kumazasa*, *suzutake*, *hō-ō chiku* and *sucō chiku* all present this characteristic, though ranked as *Bambusae*, and with respect to one of them, namely the *kumazasa*, I can vouch for its being correctly named *Bambusa*, for it bears six stamens. I observed this fact in my own garden at Chiuzenji in the summer of 1898.

Perhaps one of the most permanent characteristics of any Bamboo is the form of the sheath, with its attendant pseudophyll. It is true that the proportion between the length of the sheath and pseudophyll varies according to the part of the stem examined, but the general outline is the same, and the form of the base of the pseudophyll, the presence or absence of hairs, do not vary. Hence, most bamboos may be recognized at once if a young shoot can be secured before the sheath has

fallen off, or in the case of those which have persistent sheaths, before the pseudophyll has been lost. *Phyllostachys* loses its sheath very early, always in the first year, sometimes as soon as the culm has reached its full height. On the other hand the sheath is very persistent in the case of the *Arundinarias* and the *Bambuseae*, sometimes remaining for two or three years. The reason of this is the extreme tenacity with which it embraces the stem, rendering its separation very difficult.

Another point to be noticed is that the *Arundinarias* develop their branches beginning from the top, and descending the stem, while *Phyllostachys* develops the branches from below upwards.

What has been referred to as a pseudophyll may be regarded as a false leaf; it increases in size towards the top of the culm, and the last three or four present the appearance of true leaves. But they fall off at the end of the year, when the branches begin to develop. As a general rule the younger the plant, the larger are the dimensions of the leaves, and it is not until the third or fourth year that the leaves are reduced to their proper size. Hence the size of the leaf, not being a constant fact, cannot be relied on for assistance in determining the name of the plant. It may be remarked in passing that this difference in the size of the leaves on a young and on an old plant is by no means confined to bamboos. It is particularly to be noticed in the case of the *kiri* (*Pawlonia imperialis*). The leaves developed on a first year's green stem are many times larger than those borne on a mature tree that has a woody stem encased in bark.

Another point that assists us in identifying the genus is

the form of the joint or node. In some species this is very prominent, and as the Japanese author observes, resembles a crane's knee, while in others it is almost level with the rest of the stem. To the former class the Japanese give the name *o-dake* or male, to the latter that of *me-dake* or female bamboo, and the distinction is not a bad one, corresponding as it does to the difference in robustness and power of resistance that distinguish them. It may also be observed that as a rule the prominent node is a feature of the genus *Phyllostachys*, the smooth being characteristic of the *Arundinaceae*.

It is not proposed, however, in this paper to go further into botanical questions, which may be studied to advantage in Chapter 5 of "The Bamboo Garden."

It was stated above that professor Matsumura enumerates 22 species of bamboo known in this country, only seven of which he apparently regards as exotic, though I think that the estimate should be larger, and one of his list, *Phyllostachys heterocycla*, the so-called *kikkō-chiku*, must be regarded as a mere 'sport,' while *Arundinaria Hindsii* seems to be properly separable into two species, or at any rate well established gardeners' varieties. The Japanese author whose work is translated in the following pages has a list of 51 sorts, but of these at least a dozen are either doubtful species or mere 'sports,' leaving only 39 real species. Out of these I have twenty growing in my own garden or in pots, but mostly in the ground, and doing fairly well.

Of the bamboos grown in Japan three only usually attain a great size, the *mūsō*, *madake*, and *hachiku*, all of which are valuable for economic purposes. The first supplies the bamboo



shoots used as a vegetable, the second is commonly employed for water pipes, scaffolding poles, roofing poles, and many other purposes, being perhaps the commonest of all, the third though less common being equally adaptable to the same uses. The first is often denoted the feathery bamboo by foreign residents, from the manner in which its plumes bend over, and the yellow stem and yellowish-green foliage render it a picturesque object in the landscape. Of the larger species it is certainly the most decorative. Next to it in point of beauty I am inclined to place the *tai-min-chiku*, which also has a drooping habit, and perhaps the *kanzan-chiku* on account of the deep green of its tall, straight stems. The latter is much planted in Japanese gardens. If the sheaths, which are very persistent, are stripped off by the gardener, it looks better than when left in its natural state. *Nari-hira-dake* is also much planted in Japanese gardens, perhaps on account of the name, which is that of a celebrated poet and devoted admirer of the fair sex. That *yadake* should also be a common ornament of Japanese gardens is perhaps somewhat surprising. The very persistent sheaths are certainly not a beauty, and the only point that recommends it to us is the bushiness of the head. *Hotei-chiku* is probably cultivated for the sake of the great variety of the deformed stems. Of the dwarf bamboos the *kumazasa* is a great favourite. In the spring it puts forth new fresh shoots, which bear bright green leaves, but when the frosts of winter come on, these begin to decay from the edge, until in the following spring they present that curious appearance so much appreciated by Japanese artists, and so often imitated in metal work. It is a most useful plant for covering banks under

trees, where nothing else will grow but weeds. Smaller varieties are also seen in Japanese gardens growing on the ornamental rockwork. *Kimmei chiku*, *succō-chiku*, *okina-dake* (a rare sort) and *taisan-chiku* are usually grown in pots. They are all more or less delicate plants. *Taisan-chiku* will not bear exposure to the cold of a Tōkiō winter, and must be placed in a greenhouse as soon as the frosts begin. The first two, if protected from the north wind and from frost, may be left out in verandahs with a southern aspect, but if planted in the open ground are liable to lose their foliage. But they are beautiful varieties for the decoration of interiors, and on that account should not be neglected. *Bungo-zasa* and *holei-chiku* if carefully trimmed make excellent hedges, but the latter is apt to send out spreading roots in all directions, and so requires to have this disposition severely checked. *Kanchiku* grows best in a moist situation, and is therefore not usually available in gardens. The square bamboo, *shikaku dake*, the black stemmed *kuro-chiku* and the grooved bamboo *shibo-chiku* are curiosities, which a collector will do well to plant here and there, but they are not adapted to landscape gardening. Gardeners' varieties of *Hakone-dake*, *Kan-zan chiku*, and *Bungo-zasa*, bearing leaves variegated with white, are sometimes to be met with, but they are mostly delicate plants. Of species described by the author other than those here mentioned few have come under my notice, and it is probable that they are not to be found, at least in Tōkiō or Yokohama nurseries.

# NIHON CHIKU-FU.

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## OF THE BAMBOO IN GENERAL.

The Bamboo has many Japanese and Chinese synonyms. Of the former there are *Chihiro gusa* (thousand fathom plant), *Kawa-tama-gusa* (river-gem-plant), *Yû-tama-gusa* (evening-gem-plant), *Ko-yeda-gusa* (small-branch plant), *Takasa* (tall plant), of the latter 'This noble one' (此君), 'Rain and wind swept noble-one' (瀟洒君), *Hu-la-sun* (戶魯孫),<sup>1</sup> enveloped knot noble-one (抱節君).<sup>2</sup> Its Chinese name is *Chuh* and in Korean it is *taí*, the European word is *bamboo*. In the Linnean system it belongs to the first order of the 6th class, and in the natural classification it belongs to the 10th family of the Gramineae. An evergreen endogenous plant, its common scientific name is *Bambusa graminea*.

The Chinese character 竹 is a pictorial representation. According to Kaibara in his "Japanese etymology (日本釋名)," *take* is from *takaki*, tall, *ke* and *ku* being interchangeable, the derivation thus being perfectly natural. There are a great many varieties of bamboo. The Japanese Encyclopaedia' (和漢三才圖繪) estimates them at sixty one, while the Pi-

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<sup>1</sup> My inquiries as to the meaning or derivation of this name have been fruitless. [Trans.]

<sup>2</sup> All of these are poetical names. In common usage there is *take* in Japanese, *Chu* in Chinese, alone. [Trans.]

ch'uan Hwa-ching (秘傳花鏡) enumerates thirty nine. Those known to exist in Japan exceed fifty in number. Both in Japan and China a large number of works have been written on the bamboo from first to last. But while some are confined to its description from the side of horticulture and floriculture, and others go no further than the names and descriptions of species, or merely furnish pictorial representations, no book exists upon the cultivation of the plant. We have therefore, in spite of our incapacity, ventured to bring together what is to be found in various works and the results of our own limited experience.

The uses of the bamboo, of whatever size, are extremely numerous. The callings of the agriculturalist and artizan in recent times have made rapid progress, and the applications of the bamboo in the arts have increased correspondingly. The sales in Tōkiō alone (we quote from the statistics collected in 1878) were 134,144 bundles of bamboos of all sizes, the value being 126,380 silver dollars. The extent of its use may be inferred from these figures, and the best method of its cultivation has become a subject of constant inquiry. We shall begin therefore by describing species noted for their numerous useful applications, and then proceed to speak of the varieties.

The bamboo flourishes best in a warm climate, but owing to the progress made in recent times in the methods of cultivation it has become possible to grow it in colder regions.

Bamboos may be broadly divided into two classes, firstly

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1 A Chinese work, in six volumes; the preface is dated 1688.

those which can be utilized for various purposes, secondly the decorative varieties, suitable as ornaments for our gardens and the gratification of the eye.

Dr. Dupin a Frenchman once observed to me that while many plants grow with great rapidity, none is comparable to the bamboo in this respect. It will grow as much as six feet or more in a single night. When the sprout is still tender, it draws its nourishment from the rhizome, but in a few days reaches a height of from eight to ten feet. As soon as it becomes able to absorb moisture from the ground through its fibre-like roots, its rate of growth becomes more energetic, and each internode rapidly lengthens, so that in a single night it will grow as much as six feet. In the case of trees, however, the most rapidly growing species do not grow more than six or seven feet in a whole year. Till ten years after planting, even a plantation for firewood or charcoal will not yield any return. But the bamboo, if planted in suitable soil and properly cultivated, in a few years becomes a dense thicket and can be annually thinned out, so that the profit in a single year is equal to that obtained from other plantations in ten or fifteen times that period. The prices and profits of bamboos are here given for the information of those interested in planting.

size.	price.	number.
circumference 1 ft. and over	1 dollar	1
„ 8 to 9 <i>sun</i> <sup>1</sup>	„	2
„ 7 <i>sun</i>	„	4

---

<sup>1</sup> *Sun* = 1.19 Engl. inches.

circumference	6 <i>sun</i>	1 dollar	6
,,	5 <i>sun</i>	,,	10
the value per <i>tan</i> ( $\frac{1}{10}$ acre) of a plantation of bamboos of 5 <i>sun</i> circumference at most, 10 dollars.			
ditto	6 <i>sun</i>	,,	at most, 30 ,,
,,	6 <i>sun</i>	,,	and upwards 50 ,,

The above represents the average annual yield from the culms, young shoots, and sheaths of *madake* (*Phyllostachys Quilioi*) and *ha-chiku* (*Phyllostachys henonis*). The culms of *goma-dake* (*Phyllostachys nigra*) and the young shoots of *mōsō-dake* (*Phyllostachys mitis*) show an even greater profit. Consequently whether planted at the foot of hills, in valleys, by ponds, by the side of streams, on moorland, in gardens, on banks of rivers and reservoirs, the bamboo is a source of considerable profit. When planted in our gardens or under our windows, its sombre green and grateful shade afford us delight. In pots its elegance is worthy of admiration, and its close neighbourhood casting a verdant shade on our dwellings protects us from sickness and refreshes our energies. We must acknowledge that learned and simple are justified in their appreciation of it. One of the ancients said "How can this noble plant be dispensed with for a single day?", and I, in compiling this little book, say the same.

## BAMBOO SHOOTS.

*Take-no-ko*, *takanna*, *karakama*, *suzu-no-ne* are Japanese names for the young shoot. In Chinese it is written 筍 or 笋, and has half a dozen synonyms. The Japanese Ency-

clopaedia observes that the shoot after sixteen days growth resembles the parent plant, whence the name 如母草 (plant like its mother). The same work informs us that the bamboo is of either sex, which can be detected from the first branch it puts forth. Those which grow in pairs are invariably female. It puts forth sprouts, and those soft ones which are dug up when the root-stock is spreading are called root-stock sprouts. Those which are dug up at the root of a full-grown bamboo in winter, before they appear above ground, are called winter sprout, and are much appreciated. The same work states that the consumption of bamboo sprouts is like compounding medicine, fixed rules must be observed in order to benefit by it, otherwise they are harmful. In digging them up wind and sun should be avoided, for if they be exposed to the sun the core becomes hard. If water is admitted the tissue becomes tough. The flavour is developed by boiling after the skin has been removed. If cut with a knife while yet raw it loses its softness. It must be boiled long. Eaten raw it is decidedly unwholesome. Such as have an irritating taste are bad for the throat, and they must first be thoroughly boiled with wood-ashes over and over again to remove this irritating quality. The sprouts of the *madake* (*Phyllostachys Quiloi*) are esteemed the best.

But the pole is the most important part of the *madake*, the shoot being of less value. All the books say that its shoot is bitter, and yet the flavour of the shoot of this species surpasses that of any other. It is therefore called the 'bitter-sweet shoot.' The inhabitants of Tōkiō do not eat the *madake* shoot if gathered after the beginning of July, on the ground

of its being unwholesome, while the Kiōto people regard the pole of a bamboo that has sprouted after that date as inferior, and they use the shoot for food instead of letting it grow up. This is merely a difference of opinion between the East and West.

However the *madake* is principally to be valued for the pole, and its use as food is of secondary importance. No bamboo has such a large and succulent shoot as the *mōsō-dake* (*Phyllostachys mitis*), and it is better to plant this species if the object is to make money out of the shoots. The virtues and preparation thereof will be found in the section dealing with the *mōsō-dake*.

### BAMBOO BRANCHES.

These are used for fencing, for making brooms, for fish stews,<sup>1</sup> as poles to support climbing plants and a multitude of other purposes.

In modern times the saltburners regard the finer branches of the bamboo as the best for covering the boilers. They say that the boiling point is sooner reached, and that they are more durable.

The branches of *nara* (*Quercus glandulifera*), *kash* (*Q. acuta*) and *keyaki* (*Zelkova acuminata*) are used as stakes for the green seaweed known as *nori* (Ang. laver) to attach itself to, but they are of no use after the first year, whereas bamboo branches not only last for three years, but also the

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<sup>1</sup> Boxes or cages constructed so as to float in water, and used for keeping live fish in till required for the table.



*nori* which adheres to bamboo branches of two years old and upwards is said to have a better colour.

In the oyster culture bamboos with their branches attached are planted for the oysters to fix themselves on. The branches of ordinary trees soon decay, but not so those of the bamboo, which are therefore better for the purpose. There is the additional advantage that the oysters can be more readily detached from them, and they last longer.

For collecting *igisu*,<sup>1</sup> the branches of the *madake* are cut off in June, and a bundle made of thirty or forty, weighted with stones. The apparatus is then sunk in the sea, and the weed which is found to have collected on the branches when they are hauled up is collected and prepared for the market.

### BAMBOO SHEATHS.

The sheaths of the *madake* are of a light yellow<sup>2</sup> colour, with black spots. In size they range up to 1 foot 5 or 6 *sun* in width, and over two feet in length. Their use is manifold, for making hats, sandals, sandal-thongs, burnishers or the block-printer, as wrappers for meat, poultry, fish, cakes, vegetables and fruit. There are some thirty or forty dealers in bamboo sheaths in Tōkiō alone, and the quantity annually dealt in may be estimated by tens of thousands. For the soles of the best class of bamboo-sheath sandals and of wooden clogs the smaller sheath of bamboo branches, commonly known

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<sup>1</sup> *Ceramium rubrum* (Rhodophyceae), a red seaweed.

<sup>2</sup> That is, when dried; while fresh they are rather of a light brown, the pseudophyll or blade green with a purple edging. [Trans.]

as *ada-gawa*, is preferred. Its colour is pure white. It was used for the class of sandals formerly known as *setta* and the soles of what are now called *geta* (wooden clogs). Bamboo sheaths are treated at length under the section *Kawa-shiro-dake*.

### JOINTS OR KNOTS.

According to the Japanese Encyclopaedia, knots are the points at which the internal communication of the bamboo is interrupted. The Sōmoku Shō-fu (草木性<sup>せい</sup>)<sup>1</sup> asserts that the knots of the bamboo are affected by the waxing and waning of the moon. If cut during the first ten days of the moon the centre of the septum is found to be convex: if cut during the next ten days flat, and during the last ten concave. If cut at the full or new moon, it is likewise flat. It is added that experiment shows that the male<sup>2</sup> bamboo generally has the septum concave, the female has it convex. The vulgar belief is that professors of the tea-ceremonies in cutting tea-scoops, and professors of flower-arrangement in cutting their bamboo vases, are guided by this theory. But the experiment has been tried of cutting stems of bamboo both before and after the 15th day of the month. On splitting them it was found that some of the *septa* were convex and others concave, while others again were flat. There was no uniform rule. Both young and old stems were examined, and it was found that the first seven or eight knots

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<sup>1</sup> 3 vols., 1827. The passage referred to is in vol. III. f. 26 v.

<sup>2</sup> The expressions 'male' and 'female,' as usually understood in botany, are not correctly applied to the bamboo. But as used in Japanese they respectively indicate bamboos that have prominent nodes and flat nodes; or as we might perhaps say, the genera *Phyllostachys* and *Arundinaria*.

above the root had flat *septa*, the next two or three were convex, the next five or six were either flat or concave. The same result was obtained by cutting up some young shoots. There is of course no reason why, after the shoot has grown and matured into a stem hard throughout, the *septa* should change their form with the phases of the moon. It cannot be denied that her influence is felt in the case of living animals such as crabs and crayfish, which grow fat or lean with the waxing and waning of the moon, but it is impossible that the *septa* of the bamboo should undergo a similar change. All that can be said is that the common people give currency to extravagant absurdities.

### THE ROOT.

According to the Chu-pu Siang-lu (竹譜詳錄)\* bamboos have two sorts of roots. Firstly, those which spread send out underground stems the first year, from which the shoots and upright stems are developed the following year. Secondly, the caespitose kinds, without waiting to send out roots, put forth shoots every year which form culms, but in their case the branches and leaves are not developed till the following season. The former class are those that have a creeping root-stock, from the nodes of which spring the shoots. To this belong the *mada-ke*,<sup>1</sup> *hachiku*,<sup>2</sup> *mōsōdake*,<sup>3</sup> *medake*,<sup>4</sup> *kanzan-chiku*,<sup>5</sup> *Hatone-dake*,<sup>6</sup> *nezasa*,<sup>7</sup> *goma-dake*,<sup>8</sup> *kan-chiku*,<sup>9</sup> *Hotei-chiku*,<sup>10</sup> *suzu-dake*,<sup>11</sup> *kumazasa*,<sup>12</sup> and *Bungo-zasa*.<sup>13</sup> If the rhizome of any of

<sup>1</sup> *Phyllostachys Quiloi*, <sup>2</sup> *P. Henonis*, <sup>3</sup> *P. mitis*, <sup>4</sup> *Arundinaria japonica*, <sup>5</sup> *A. Hindsii*, <sup>6</sup> *Bambusa Laydekeri*, <sup>7</sup> [not identified] <sup>8</sup> *P. nigra*, <sup>9</sup> *B. marmorea*, <sup>10</sup> *P. aurea*, <sup>11</sup> *B. Senanensis*, <sup>12</sup> *B. palmata*. <sup>13</sup> *P. ruscifolia*. F. M.

\* A Chinese work on bamboos.

these kinds be transplanted when the shoots are just springing, they will invariably do well. The caespitose kinds are such as shoot up either from the top of the root of the parent plant, or from its end, or from a knot on the stem, such as the *taizan-chiku*,<sup>1</sup> *Hōrai-chiku*,<sup>2</sup> *kōkō-chiku*,<sup>3</sup> *Shakotan-chiku*<sup>4</sup>, and *Kanayama dake*. Some of the *me-dake*<sup>5</sup> sorts likewise belong to this class, which can easily be propagated by transplanting three or four old or new stems of the parent.

Even in the case of the *mīso*, *ma-dake* and *ha-chiku*, which produce a large stem, the shoot comes originally from a very small knot on the root-stock, suddenly developing in size when it has attained a growth of about an inch. In most cases, while yet underground, from six to a dozen of the knots will throw out thick bundles of fibre-like roots, the knots being quite close together, and these fibre-like roots being produced in great number. Those which are grown in poor soil, or which though having only creeping root-stocks, send up comparatively slender stems, generally have six underground knots. The *me-dake* and the caespitose species have from three to nine subterranean knots, the rest being above ground. If the depth of soil is so little as not to allow of these fibre-like roots growing naturally, they sometimes develop above the surface. For plantations of such species, it is best to lay down more soil.

The development of the bamboo is said to be on the ternary system. The stem attains maturity in three years, and attains old age in six. After thirty or sixty years as the case

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<sup>1</sup> *Bambusa vulgaris*, <sup>2</sup> *Bambusa nana* (M.) *disticha* (F. M.),  
<sup>3</sup> [not identified] <sup>4</sup> *Arundinaria metallica*. According to Mr. Freeman-Mitford this and the next name are synonyms for one species. <sup>5</sup> *Arundinaria japonica*.

may be it flowers and produces seed. The number of the knots is also divisible by three. The shortest underground roots have three or six knots, the deeper ones nine or twelve. The whole number of knots in the longest stems is sixty, sixty three, or sixty six. No matter what the height may be, in nearly all cases the knots will be numbered by threes.

### THE LEAF.

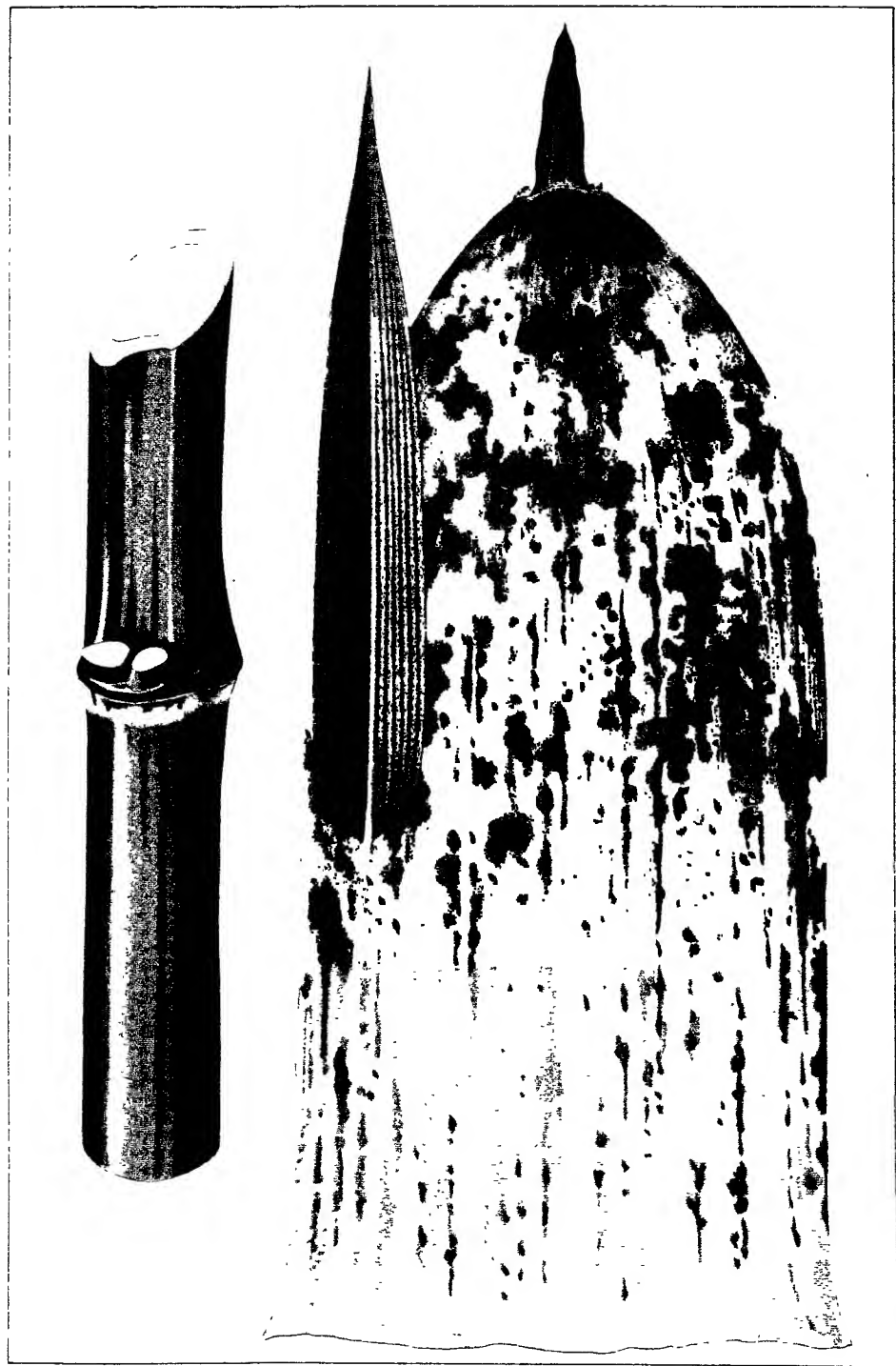
In Chinese medicine the leaf of the bamboo has been used as a lotion for the eye. We are not aware whether this practice is observed any longer, but it is quite possible that the virtues of the leaf may come to be utilized more and more. In growing ginger and *mī ga* (*Amomum miōga*) if bamboo leaves are used as a covering to protect the root from the direct rays of the sun, the colour will be a brighter red, and a better price will be obtained. If the branches are piled up after the bamboos have been cut and the leaves allowed to fall off and then collected, they will make an excellent manure not only for spreading about the plantation, but also for application to rice fields and arable land in general.

### MADAKE (*Phyllostachys Quilini* F.M.)

Another name of this species is *niga-dake* (the old name is *kawa-dake* 川竹 or *ko-kawa-dake*\*). The Chinese name is 苦竹 (i.e. *niga-dake* or bitter bamboo). It is also vulgarly known as *gara* or *kara-dake*. The Japanese Encyclopaedia explains *ma-dake* to mean *ma-kawa-dake*, i.e. true-sheath-bamboo, which in Japan has been understood as *kawa-dake* i.e. river-

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\* This is denied by the author of the Kei-yen Chiku-Fu, a most painstaking work on bamboos. Unfortunately it has never been printed.



*PHYLLOSTACHYS QUILIOI*  
(MADAKE)

sheath and stem  $\frac{1}{2}$  nat. size; leaf full size.



bamboo. It adds that the shoot has a sheath variegated with purple, and its flavour is bitter; the stem is green, the internodes comparatively long. The largest are as much as 1 foot 6 *sun* in circumference, sixty or seventy feet in height. One variety of this bamboo grown in poor soil is no more than three to four *sun* in girth, and twenty feet in height. Its nodes are large and the longitudinal grooves deep. It is used for fencing or blinds, for stands (called *mogari*) on which dyers spread cloth for bleaching. Thus far the Encyclopaedia.

The name *gara-take* is perhaps a corruption of this word *mogari*, and the transcription 唐竹 (*kara-take*) is probably an error based on this assumption.

From the *Kei-yen chiku Fu* (桂園竹譜) and other books it would appear to be uncertain whether the *madake* is indigenous to this country, or was introduced from China at an early period. It is the most useful of all the bamboos grown in Japan. The size varies according to the quality of the soil in which it is grown. The internodes of the smallest examples are from four to five inches in length, those of the largest specimens from a foot and a half to two feet. The number of knots from the root to the tip of the stem is sixty, sixty-three and even sixty-six in the longest examples.

#### EXTRACT FROM THE KEIYEN CHIKUFU *MADAKE.*

This bamboo does not attain any great size near Tōkiō, but at Ōme, Nerima mura, and near Matsudo in Shimōsa it grows to a height of thirty or forty feet with a girth of over a foot. For two or three feet above the ground the nodes are close together, just as with the *hachiku* (*Phyllostachys Henonis*), but above that they are further apart than in that species. The shorter internodes are from four to five *sun* in length, the longest from a



foot to a foot and five or six *sun*. The formation of the nodes is the same on both stem and branches, but while the upper ones are prominent the lower ones are very inconspicuous. Unlike those of the *hachiku*, the stem nodes are prominent, those of the branches not so well marked. Culms over ten feet in height do not begin to branch before the 17th or 18th node from the ground, smaller ones from the 8th or 9th, or in the case of very small and slender stems the branching may begin from the fourth or fifth.

Sometimes the branch is solitary, followed by pairs at the succeeding knots, sometimes there are pairs from the beginning, without any solitary ones. It differs from the *hachiku*, however, in bearing at several of the lower nodes a small yellowish bud about one-tenth of a *sun* in diameter. When the old stems of previous years begin to put forth their new leaves, this yellow bud swells into a small green sprout, and develops into a new branch in addition to the old one. The branch produced in this way is generally solitary. The consequence of these yellow buds is that though the nodes nearer to the ground be without branches or leaves, the stem is grooved all the same, differing totally in this from the *hachiku*, the stem of which is perfectly round at that point. The presence of a white dust on the stem below each node is alike in both of these bamboos. The leaves grow in threes, fours, fives or sevens, and are larger than those of the *hachiku*. At the base of each leaf are found hairs two or three tenths of a *sun* in length, and of a yellowish brown colour, somewhat finer than those inserted close to the tip of the sheath. When in the course of time the culm becomes ripe, the branches and twigs, which about the fourth month should send forth new leaves, assume a pendulous position, and seen from a distance resemble the seedling of the dwarf bamboo (*sasa*). The pipe of the *madake* is thicker than that of the *hachiku*, and is of firmer texture. This species was always preferred for the construction of bows. The sprout comes up a month later than that of the *hachiku* (say in June), and the sheath is marked with purple blotches.

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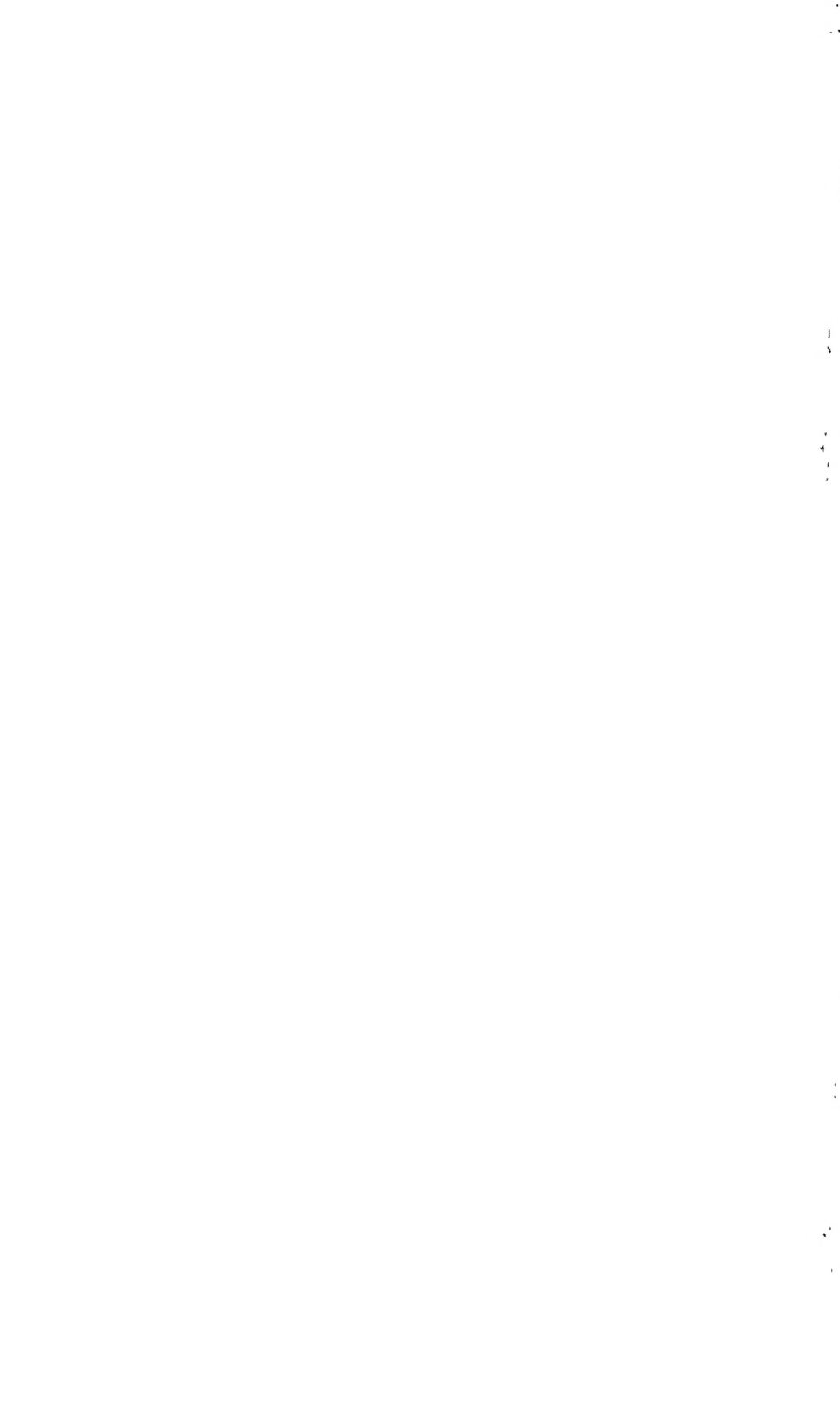
The growth of the *madake* is very rapid. A shoot in my own garden that was 4 ft. 9 in. high on May 13 had attained 7 ft. 5 in. on the 17th, the growth on successive days in the interval being 10 in., 5½ in., 8 in., and 8½ in. respectively. [Trans.]

#### SUITABLE SOIL.

The best soil for planting the *madake* is one composed of rich loam, sandy clay and sand mixed. The smoothness and



MADAKE  
(PHYLLOSTACHYS QUILIOI)  
*Inflorescence . November 1899*



hardness of the cuticle are produced by silica. Chemists tell us that the ash of the bamboo is rich in silica. Hence a deep loamy soil mixed with sand and gravel is to be preferred. Damp soil and hard stony ground are bad. This bamboo may be grown by the side of streams, on high land, open plains, slopes or steep hills, but it is best to plant it in a warm situation with a wood or hill to the south west to serve as a natural screen from the wind.

#### MANURE.

The dead bodies of dogs, sheep, cats, rats and other animals, the skins, bones and hoofs of cattle and horses, are the best for this purpose. Decayed rice and wheat plants, rice and barley bran, and other vegetable matter, ashes, the contents of the dust-bin, rotten compost, stable litter, the dung and urine of men and horses, and lime where the soil is not sandy, may all be used. Seaweed, fish-washings and kitchen salt do not suit the bamboo. It is stated that the whole plantation will die off if the washings of *arame*<sup>1</sup> or buckwheat husks are applied.

#### TRANSPLANTING.

For this purpose a spot must be selected presenting no obstacles to the bamboos spreading freely in every direction. It is advisable to choose from two to five healthy stems of from two to three years old with one or two of this year's growth, care

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<sup>1</sup> A seaweed, *Ecklonia bicyclis*.

being taken to avoid injuring the creeping root-stock which is transplanted along with the canes. The 13th day of the 5th moon according to the lunar calendar, which is called the drunken day of the bamboo or the bamboo's day of bewilderment<sup>1</sup>, is said to be a good moment, but any time before the appearance of shoots above ground, and excepting mid-summer and mid-winter, will do. The rainy season (*bai-u*), any rainy day, in fact, or before rain is especially suitable. A temperature of more than 45° Fahr. or 7° Celsius is considered everywhere desirable. A hole three feet<sup>2</sup> square should be dug, at the bottom of which bran, paddy husks, wood ashes, decayed leaves, stable manure, rotten compost, human manure or horse droppings that have been kept for some time, should be laid to the depth of a foot. On the top of this fine earth should be laid to a depth of five or six *sun*. This process of laying down alternately manure and fine earth having been repeated three or four times, the bamboo may be planted, and covered in with manure and fine earth on the top, to a height of five or six *sun* above the level of the ground, and after watering, the earth should be pressed down with the spade. Care must be taken to support the clump with poles, so that it is not blown over by the wind. To secure the plantation spreading rapidly, not more than thirty clumps should be planted in one *tan*<sup>3</sup> of ground, and during the winter they must be frequently man-

<sup>1</sup> Sō-moku Shō-fu, vol. III, f. 26 v. [Trans.]

<sup>2</sup> 'Foot' means the Japanese *shaku* = 11.9 in. and *sun* a tenth of that measure. So throughout this translation [Trans.]

<sup>3</sup> Tan = a quarter of an acre, or more exactly 0.24507. [Trans.]

ured. If the transplantation has been properly carried out, in four or five years a dense thicket will thus be formed.

If it is not possible to plant a large number, they should be set in the northwest corner, as the plant has a habit of travelling from northwest to southeast and so gradually spreading in all directions. The Ju-nan Pu-shih (汝南圃史) says that it is characteristic of the bamboo to move towards the southwest, but experience has shown that if there is no impediment on the eastern side it usually travels in a south easterly direction.

The Pi-ch'uan Hwa-ching (秘傳花鏡) has the following observations :—

The methods of planting the bamboo may be exhausted in four words : scattered, close, shallow and deep.<sup>1</sup> "Scattered" means a clump in a space three or four feet square, so that the soil may be unoccupied by anything else and facilitate the root-stock's spreading. "Close" means having a large bole, each clump consisting of three or four stems, so as to allow of the roots closely supporting each other. "Shallow" means that it shall not be planted deep in the earth, and "deep" that even if the hole be shallow, river mud be piled up thickly about the root.

Satō Shinyen remarks that if one man plants one clump, in ten years it will result in a luxuriant group. If you transplant a large clump such as ten men will be required to transport, the same result will be attained in one year. The important point in transplanting is to take care that the roots

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<sup>1</sup> Vol. IV, f. 2.

are not injured in digging up the parent bamboo. The creeping root-stock must not be broken or damaged, and as much of the soil which adheres to the roots must be taken as possible. Regard must be had to the aspect of the plant in its original home, i.e. whether it faced north or south, so that this may not be changed in transplanting it. The rhizome must point to the southeast. It is best to transplant before rain, or during a gentle shower, and if drought follows on transplantation, the root must be watered every evening until rain falls again. The method of transporting bamboos for planting at a distance is to dig over the plantation in October or November, and carefully select a rhizome having a bud at each knot, and with a sharp knife cut it off from the root, bedaubing the place where it is amputated with woodashes or earth, wrap or roll it in straw to protect it from damage, and put it in a cask or box full of dry earth. It must be so packed as to avoid contact with sea-air or damp, before despatching it to a distance. On its arrival a high and dry spot must be selected, and a deep hole dug, laying manure at the bottom and over it good soil. Then plant your rhizome, covering it up thickly with fine earth, and the following year it will put forth its shoots and develop into a clump. This has been verified by experiment. Care must be taken, because the buds at the nodes of the rhizome are delicate, and if exposed to damp are apt to decay.

#### PROTECTION.

If a bamboo plantation is properly managed, it becomes, like a timber plantation, an inexhaustible source of income.

In a warm locality care must be taken not to cut too many stems, and to select the older canes. If this rule is strictly observed the canes multiply and grow close together. But many plantations show signs of neglect in cutting out the old stems, and so letting the plants wither, and also of excessive thinning, which again weakens the plantation. The plantation must be neither too thick nor too sparse. If too many stems are cut out and the spaces left are large, the sun's rays penetrate, the stems turn yellow, the pipe becomes thin, the knots become enlarged, the ground gets dry, and the fertilizing principle evaporates, so that the good canes gradually decrease in number, and the plantation finally becomes thin and impoverished. It is therefore not advisable to leave in stems of more than four years of age, but the plantation should always be left so dense, as to secure that even in broad daylight it shall be pervaded by semi-obscurity. The sun's rays should not penetrate, otherwise the soil will not remain constantly moist. The fallen leaves and rubbish decay and rot naturally, producing a constant supply of manure, and the canes preserve a deep green colour. In this way the plantation gradually produces a good class of canes both stout and tall, and presents a handsome appearance. It is possible also to preserve a bamboo plantation in a cold locality by a method known as *yabu-maki*. Even in localities sometimes visited by a heavy fall of snow, this will keep them from being broken or killed. The proceeding is as follows. About October the plantation is divided into areas of some sixteen square yards, having regard to the relative density of the canes, which are then bound together with straw ropes, beginning at a height of four



or five feet above the ground, and continuing to the very top, into a conical form. There is then no danger of their being bent or broken by gales of wind or heavy falls of snow. Of course much depends on the skill with which this is done. Ten clumsy hands may set to work binding, and yet the end be that as soon as the wind or snow comes the whole thing falls over, and more harm than good is brought about, while a single man who knows what he is doing can perform the work efficiently without help. A ladder may be used in binding the lower portion, but as the work proceeds, the foot should be rested on the rope already coiled round, and so the binding be carried to the top. When this is done neither snow nor wind can ever upset it. As soon as the snow melts in the following spring, a sickle is applied to the rope at the top and the successive bands cut upwards, so that they fall off of themselves, and the canes are liberated, presenting the same appearance of verdure as before.

#### GENERAL OBSERVATIONS ON CULTURE.

Some bamboos have creeping root-stocks, others have not. Such as are provided with long root-stocks, like the *madake*, are commonly called *uwane* (over-rooters), having a constant tendency to creep above ground, and in autumn to produce sprouts from the end of the stock. These sprouts are known as *yoko-dake*, and some cut them for the table, but it is considered better for the plantation, when these sprouts appear, to dig them up and bury them, as they are, deep in the ground. If in an old plantation it is observed that the root-stocks frequently creep above ground,

the old roots should from time to time be dug up and got rid of; then, after manure has been thrown in, the whole surface should be spread with five or six inches of rich soil. If this is done for three or four years, the plantation will be entirely renovated, and will produce good stems. For bamboos a deep soil in which there is a mixture of gravel is considered good, and the soil must be loose, so that the rhizome or root-stock can creep and spread at its ease. The old stumps should therefore be dug away and the soil made as loose as possible, plenty of fertilizers being put in during the winter, and any dead carcasses of animals that happen to be at hand may be buried here and there about the plantation. It is often stated in books that the bamboo flowers at the age of sixty years, seeds, then withers and changes its roots. The "Forest Flora of Central India" says that the bamboo flowers after thirty years, and that this is recorded to have happened in 1802, 1832, and 1862. People now say that the flowering and fruiting of the bamboo is a presage of bad harvests. It is very unreasonable, however, to conclude that this is necessarily followed by the death of the plant. Thirty-four or thirty-five years ago the bamboos in my garden and in neighbouring plantations flowered and seeded. The following year the large culms withered, but the smaller ones continued to live. On digging over the plantation it was found that old stumps and old rhizomes were matted together. These were removed and human manure, rotten compost, ashes and bran, buried plentifully. Good culms began to shoot up, and in six or seven years after the seeding took place the plantation was quite green again, with large stems in plenty. Therefore, in spite of the statement that flowering and seeding

take place every sixty or thirty years, followed by the death of plant, it may only be that owing to the plantation having been neglected, it becomes thick and full, so that the nourishment is drawn out of the soil, and the old roots becoming matted together, degeneration takes place, and on degeneration reaching its acmè and tending to the withering of the plant, flowering and seeding follow (bamboo seed will be described later on under the heading of *Suzu-dake*). Consequently in managing the bamboo so as to obtain a good plantation, the main thing to aim at is that the rhizomes or root-stocks shall be stout and strong. In the case of species provided with creeping root-stocks, if the latter are strong and healthy, well-sized sprouts will be sent up, and the culms will be vigorous and large. It is supposed that if cryptomerias and evergreen oaks (*Kashi*, *Quercus acuta*) are planted here and there to protect the bamboos, the danger of breakage from snow will be avoided, but experts deny this. Not only do the tops of the culms suffer injury from the branches of the trees during gales of wind, but the sprouts and young culms get broken. The stems being prevented by the branches of these 'protecting' trees from yielding to a weight of snow are often broken and split. Besides this, the shade of trees is not favourable to the growth of the sprouts.

### CUTTING.

The rule in cutting is to take four and leave three out of seven. Culms should be left three whole years, and be cut in the fourth. The stem by that time has grown tough and strong. After the sixth year the cuticle becomes yellowish and

the stem is old, so it is better to cut them in the fourth year.

The best time for cutting is from the 8th to the 10th moon. The saying is that bamboos cut on dark nights in the eighth moon (after the 20th day of the 8th moon of the lunar calendar) are exempt from insect-pests and last longer than others. The best therefore are considered to be those cut after the first frosts, that is from the tenth moon onwards to the first moon of the new-year.

To preserve bamboo canes against insect pests, the septa should be pierced, or broken, and the canes soaked in a solution of sulphate of iron or in lime-water, or merely sprinkled with the solution. If this be done the canes will last long and there will be no risk of insect-pests or decay.

There are seasons also when bamboos should not be cut, namely from the 88th day after the beginning of spring, (Feb. 2 or 3) i.e. May 6 or 7 until August 6 or 7. Bamboos cut during this interval are brittle and weak, much worm-eaten and of very little use. The Japanese Encyclopaedia says "Autumn is the best period for cutting bamboos, and "winter comes next. Those cut in spring and summer are "weak and much infested by insects. The common saying is "wood" in the 6th, bamboo in the "8th," that is the 6th "month for cutting trees, the 8th for bamboos." If the smaller ones are cut first and the large left, the plantation will gradually become luxuriant, and yield more and more fine and large stems. An axe or hatchet is better for the purpose than a saw, the stumps being split up with a hatchet so as to facilitate their rotting away. If this is not done the old roots will become

matted together underground, and hinder the spreading of the rhizomes, so that there is a risk of their not producing good shoots, and of the plantation becoming thin and bare.

#### BAMBOO STEMS OR POLES.

The uses of the canes are manifold. In Japan they are employed in place of copper or iron pipes, and, either suspended on supports or buried underground, are used for the transmission of water. These are called *kake-hi* or *take-doi*. Large ones are made into rafts for use in sowing swampy rice-fields and planting the rushes of which matting is made. On the coast of Fuhkien in China the cormorant-fishers catch fish from such rafts. A dozen large bamboos are placed side by side, and fastened together with wistaria tendrils, and a rudder being placed at one end, the raft can be moved in any direction at will. They serve also for rain-gutters at the eaves of buildings, for making fences, shingles for roofing, posts, rafters, floors, flag-poles, sticks and supports for all sorts of plants and trees, and for trellises, for baskets of all sizes, rungs of pails and for military and many other purposes too numerous to mention.





PHYLLOSTACHYS MITIS  
(MŌ-SŌ-CHIKU)  
 $\frac{1}{2}$  nat. size.

## MŌSŌ CHIKU.

(Phyllostachys mitis, sive edulis).

Mōsō is ordinarily written 孟宗. Another name for it is *Wase-dake*<sup>1</sup>. The Chinese call it 江南竹 (Chiang-nan chuh), and give it various synonyms.<sup>2</sup> The internodes of the *mōsō* are short, the stem is of soft texture and the pipe-walls thick. The leaves are small, short and thin. Its new stems bear fine hairs. While still growing the stem is of a pale green colour, but later on turns yellow. It is a native of China, and was brought to Kagoshima in Japan from Loochoo, where it was

<sup>1</sup> Probably meaning 'early bamboo'; its shoots seem to break through the earth earlier than those of any other species. [Trans.]

<sup>2</sup> 狸頭竹, 猫彈竹, 猫兒竹, 麻頭竹. From the Keiyen Chiku-Fu we find that this bamboo is named after Mêng Tsung (Japanese Mōsō) one of the 24 paragons of filial piety. His mother having fallen sick, craved for soup made from the young shoots of the bamboo. It was in the depth of winter, when such things are not to be had. Mêng Tsung betook himself to a bamboo plantation, and wept so plentifully that the ground was softened and an abundance of young shoots sprang up. (W. Anderson, Catalogue of Japanese and Chinese Paintings in the British museum, p. 173.)

The same work gives a more detailed description than the text. "The *mōsō-chiku* attains a height of over twenty feet and a girth of 8 to 9 *sun*, the internodes being shorter than those of the *ha-chiku*. The upper edge of the node is much less prominent than the lower, in fact may almost be said to be non-existent. Most bamboos are of uniform diameter up to the middle of the stem, but in the *mōsō* the internodes gradually taper off to the top of the culm. The first six or seven internodes above the root are somewhat contracted. Each node is powdered underneath with white, as in the case of the *ha-chiku*. The taller culms do not branch before the 17th or 18th node is reached, smaller ones begin lower down. Sometimes the first branch is solitary, followed by pairs, or again the first node bears a pair, then the next a solitary branch, and later on pairs again. The leaves are like those of the *ha-chiku*, but more numerous, borne in threes or twos on the branchlets. While the nodes of the stem are more or less flat, those of the branches are very prominent."



of recent introduction, 148 years ago (in A. D. 1738). \* \* \* <sup>1</sup>  
 It is now found in all parts of Japan except the north of the main island and the Hokkaidō (Yesso). It is much admired by foreigners for the largeness of its stem and the excellence of its sprouts. The introduction of this species was an act worthy of all praise. <sup>2</sup>

### SUITABLE SOIL.

The *Mōsō* flourishes by preference in a warm climate and a light soil. Specimens grown in Hiūga, Ōsumi and Satsuma, attain a great size, the circumference of the stem sometimes exceeding three feet. In the neighbourhood of Tōkiō, where the production of the sprouts is the principal aim sought after, and the cultivation of this species is carried to a high pitch of excellence, very fine sprouts are obtained. The most suitable soil is arable land deep in loam that has been long under cultivation, but it dislikes damp or stony soil.

<sup>1</sup> The asterisks mark the place of an inscription said to exist at Kagoshima in a garden of the former princes of Satsuma, giving the facts of its introduction and gradual diffusion throughout Japan.

<sup>2</sup> The sheath of the *Phyllostachys mitis* has a tough texture and is of a light brown colour marked with dark blotches; it is thickly covered with short fine bristles. The pseudophyll is broad at the base, slowly tapering to a point. The ligule spreads right and left of the pseudophyll, and is fringed throughout with hairs, straight where they lie between the pseudophyll and the stem, but much curled on the right and left sides where they are free to develop. As is the case with others of the genus *Phyllostachys*, the sheaths begin to fall off at a very early period of growth of the stem.

The size of the cane varies greatly in Japan. In the province of Satsuma it is said to sometimes attain a diameter of over a foot. At Tōkiō the largest stem I have seen measured 1 ft. 5½ inches in circumference about 4 ft. from the ground [Trans.].

### MANURE.

When the main object is the production of sprouts, after they have been dug up, the holes should not be filled up, but a fertilizer previously composed of a mixture of two loads of human manure, one of horse droppings and one of rotten straw should be thrown in together with decayed leaves, and then covered up to promote the development of the root-stock. When autumn and winter arrive, the carcasses of animals and the drainings of rotten compost will be found to produce an excellent effect.

### TRANSPLANTING.

For this purpose holes two feet deep should be dug, and horse droppings, rotten compost, fallen leaves and vegetable mould thrown in, and sprinkled with old human manure, then covered with fine earth, on which the clumps should be set, and then the roots buried in fine earth. The head of the stem should be cut off in a slanting direction 8 or 9 feet above the ground, and supported on both sides by poles of wood or bamboo, the earth round the roots being brought together with a hoe, and pressed down lightly. The right time is from the middle of June to about the end of October, and the very best is during the rainy season.

### PROTECTION.

When the object is to obtain sprouts the system will naturally differ in some points from that pursued with respect to the *Ma-duke* (*Phyllostachys Quilhoi*).

Firstly, the soil is to be kept loose, and therefore neither man nor beast must be admitted into the plantation.

Secondly, cut grass, straw, rough matting and such things should be spread on the surface to protect the soil from drying, and it is considered very desirable to have piles of rotten compost here and there on the ground.

Thirdly, precautions must be taken against cold. If the plantation is exposed in winter to the violence of the north wind, it should be fenced round with straw or grass. To ensure the root-stock being strong and large, so that it may produce abundance of sprouts, when the young shoot has grown enough for the sheaths to have fallen off rather more than half way up the culm, while they still adhere to its top, it should be shaken about with a pole, till the branches break off at a suitable length. All cultivators whose aim is to procure sprouts employ this method. The number of parent clumps to be preserved per tan\* should be from sixty to seventy, two or three culms in a clump; that is to say, 150 bamboos is the right number to keep.

#### GENERAL OBSERVATIONS ON CULTURE

The *Mūō* in the warm localities of the south and west of Japan does not require manuring and digging round in order to obtain large and fine sprouts and canes, but in the north-eastern portion of the country it stands in special need of fertilizers, as it is only by the attention paid by man to the application of manure that big stems and sprouts can be secured.

In the first place the plantation must be dug over so as to loosen the soil, manure be liberally applied, and the creeping

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\* Quarter acre.

root-stock be buried. When the sprouts have been dug up between March and May, the holes left should be filled with stable-manure, wood-ashes, bran, rice-husks, oil-cake, dead leaves and rotten compost. The creeping root-stock will spread from six to twelve feet between August and October, and great care must be taken not to injure it in digging up the sprouts. Where it makes its appearance above ground, it must be buried a couple of feet below the surface, and covered up with earth after being thoroughly dressed with manure, human or stable, and rotten compost. The root-stock should be allowed to extend freely and be covered up with fine earth, gently pressed down with the spade. If plenty of fertilizers are used, the soil thoroughly dug over and the root-stock covered up deeply, fine sprouts will be uninterruptedly produced the following year. Another method is the following: When the small buds make their appearance on the root-stock (about the 8th moon) the soil should be dug over to a depth of two feet and manure thrown in. Posts should then be driven in close together, so as to block the advance of the creeping root-stock, and force it to twist round. Then it should be covered with earth and manured with human or horse droppings. Next year's sprouts will be sent up in abundance from the bends of the root-stock. This method will be found useful where the plantation is limited in size.

#### CUTTING.

Cutting is managed in the same manner as in the case of the *Madake*, but the proper time is between the later autumn and the early winter. The stems cut at any other time are

liable to the ravages of insects and become useless. Larger *mōsō* are converted into pails and brasiers, flower-vases, tea-trays, tobacco-trays. Even one-handed pails (*sarubō-oke*) and washing-basins made of this species have been seen.

### SPROUTS.

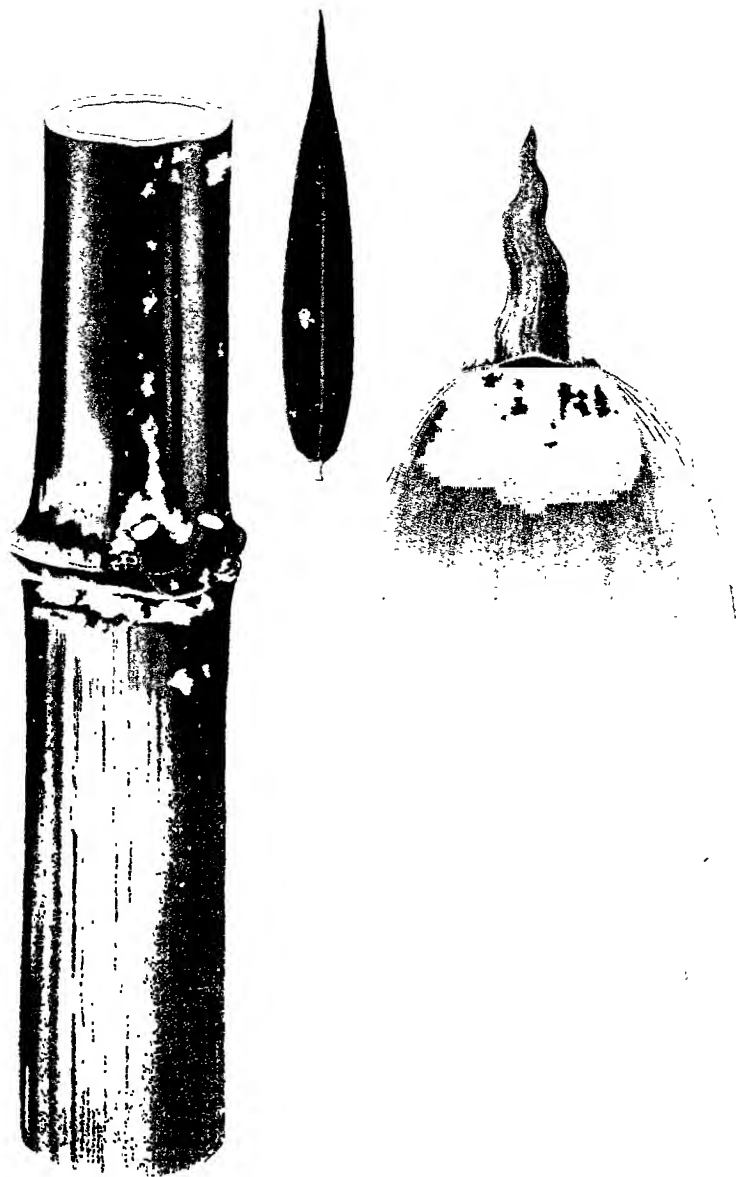
If the sprouts are dug up before they make their appearance above-ground, they are tender and especially well-flavoured. Of all the bamboos the *mōsō* is regarded as by far the best for the table on account of its size and general excellence. During the spring and summer it is highly esteemed as a vegetable delicacy. Since some years attempts have been made to acclimatize it in France, but doubtless owing to unsuitability of climate and soil, it has not yet been reported to have succeeded. At the same time, though sprouts will be got from the *mōsō* five years after transplantation, ten must elapse before the plantation becomes fairly well-established. After ten years a *tan*\* will yield 2200 catties of sprouts annually. Both the French and Germans in particular highly esteem our *mōsō* sprouts for the delicacy of their flavour. One German has declared that it is surpassed by no other vegetable. In consequence of the high estimation in which it is held by both ourselves and foreigners, great progress has been attained in the art of preserving the sprout, and it has come to be an article of commerce both tinned and potted.

### HACHIKU. (*Phyllostachys Henonis*)

Other synonyms for this species are *ō-dake*, *kara-dake*, *awa-take*. Chinese names for it are 淡竹, 水竹, 簕. The leaves of

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\* Quarter acre.



PHYLLOSTACHYS HENONIS  
'HA-CHIKU'  
nat. size



the *ha-chiku*<sup>1</sup> are shorter and narrower than those of the *ma-dake* (*Phyllostachys Quillioi*), the branches being more subdivided. The height of the culm is from 30 to 40 feet, and its girth seven or eight *sun*.<sup>2</sup> Infrequently it attains a height of fifty and a girth of two feet. The surface is of a pale green, powdered with white. Compared with the *ma-dake*, its nodes are flatter and the internodes more contracted. The sheath is of a pale brown, with a few blotches.<sup>3</sup> It is now grown all over the country. In respect of suitability of soil,<sup>4</sup> transplantation, manure, protection and cultivation the same remarks will serve as for the *ma-dake*. The uses to which the culms are put are the same as in the case of that bamboo. For the manufacture of bamboo ware and various utensils it is more valued. The kind used in the manufacture of Suruga ware is exclusively *ha-chiku*,

<sup>1</sup> The Kei-yeu Chiku-Fu quotes a dictionary to the effect that *hachiku* is a contraction of *haku-chiku*, white bamboo. [Trans.]

<sup>2</sup> i.e.  $8\frac{1}{2}$  to  $9\frac{1}{2}$  inches. But I have measured one in the garden of the Akasaka Palace that was  $11\frac{1}{4}$  inches in circumference, its height, estimated by the eye, being about 30 feet. [Trans.]

<sup>3</sup> The pseudophyll is wavy, like the blade of a malay kris, with a number of hairs about its juncture with the sheath [Trans.]

<sup>4</sup> The Japanese Encyclopaedia says that *ha-chiku* = *haku-chiku*, white bamboo, and that the sheath of the sprout is white, its taste slightly sweet the colour of the stem also white. The internodes shorter than those of the *ma-dake*. The girth of large specimens is from 4 to 5 *sun*, its height 20 to 30 feet. The Yamato Honzō says that 淡竹 means 'not bitter bamboo.'

The Kei-yeu Chiku-Fu gives the following account of this bamboo.

Height from twenty to thirty feet, girth seven to eight *sun*. For the first foot or two from the ground the nodes are close together, being separated by only two to three *sun*. Above that they are wider apart, say from six to nine *sun*. The upper nodes are somewhat prominent, the lower ones even flatter than the scar left by the sheath in falling off, and when the latter are closely examined each node will be found to be accompanied by a row of small knobs along the upper edge, about the size of a grain of millet. These are nothing else but undeveloped rootlets, which have been prevented

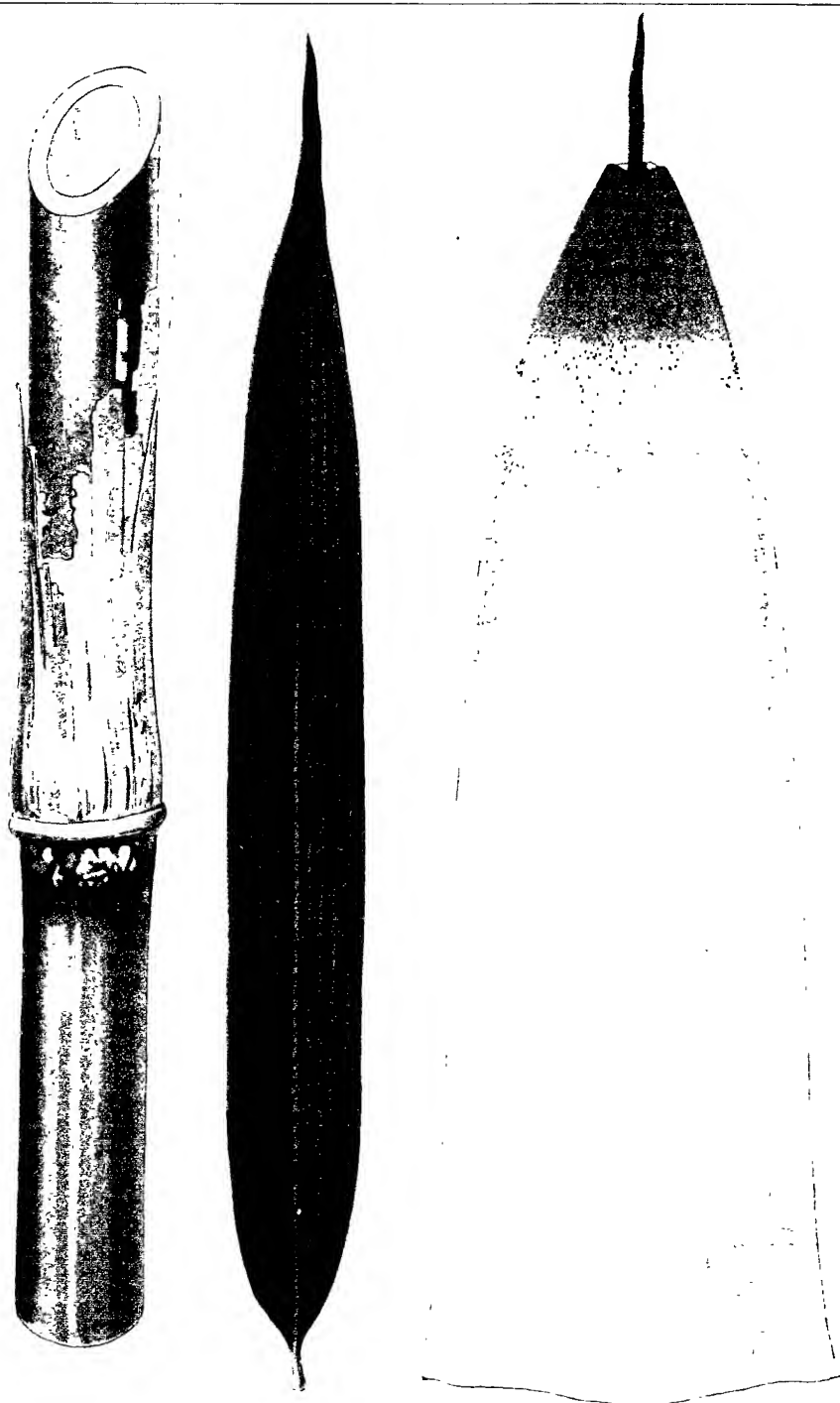


and those specimens are preferred which are slenderer near the root and increase in size from the height of the eye upwards, the internodes being 1 foot 5 or 6 *sun* in length. The bamboos grown on the south side of Asabata-numa in Abe department in Suruga are alone employed. A smaller and more slender variety, known as *gara-dake*, is used for walking-canes and umbrella handles. The sprouts are produced earlier than those of the *ma-dake*, namely in April or May. The sheath has fine lines forming purple markings, and bears fine hairs, but no blotches of colour. The sprout is slightly sweet, and devoid of any bitter flavour.

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from growing by the fact of their being too far from the ground. Culms above ten feet in height do not begin to branch until the fifteenth or even the eighteenth knot is passed. Those under that limit begin to branch as low down as the seventh or eighth knot. Sometimes the first knot has two branches, the second bearing only one, while from the third upwards the branches will be in pairs, or conversely the first knot bears one branch and all the rest two. But on the whole, pairs of branches from the beginning are the rule and single branches the exception. Where they are in pairs, the first left hand branch is thicker than the other, the next knot having the right the thicker branch, and so on alternately up to the tip. These pairs of branches divide, and these branchlets again in their turn, the ends of the twigs bearing the leaves, which are two to three *sun* in length and three-tenths of a *sun* in width. At the tip there are two opposite leaves, with three below them, or five in all. Where only three or perhaps two are found, and those of smaller size than here stated, this must be put down to the others having fallen off in the lapse of time, and is not characteristic of the species. The stem nodes of the *ha-chiku* are flatter than those of the *ma-dake*, but on the branches they are more prominent than in the case of that species. Where the branches grow there is on either side a long and narrow groove in the stem from the node upwards, but where there are no branches there is no groove and the stem is perfectly round. The whole surface is covered with a white dust, but especially near the lower nodes the stem is of a pure white, as if a strip of white paper one-tenth of a *sun* in width had been pasted on to it. The *ha-chiku* sends up its sprouts in the fourth month (about May), the sheaths of which are marked with purple lines, and bear fine hairs, but there





ARUNDINARIA JAPONICA  
(ME-DAKE)

MEDAKE. (*Arundinaria Japonica*).

Other synonyms are *onago-dake*,<sup>1</sup> *nayo-dake*, *mayu-take*, *Mikawa-dake*, *hikkan-chiku*,<sup>2</sup> *aki-take* and *karwa-take*<sup>3</sup>; also *niga-take*. According to the Yamato Honzō the sprouts are bitter, and far inferior to those of the *kure-take*.<sup>4</sup> But it must not be confounded with the *ma-dake*.<sup>5</sup> A slender variety is known as *shino-dake*, *shinu-dake* or *hoso-take*. A longer and stouter variety goes by the name of *taka-shino* or *ō-shino*.<sup>6</sup> Its girth is three to four *sun*, and height six or eight yards. It grows straight, and the internodes are in some instances as much as two feet and more in length. The young stems are dusted with white. It has a persistent sheath. The leaves are thick and smooth. This species grows spontaneously in the hills and on open moors, and does well also on river-banks. It has a creeping root-stock, which spreads freely. When planted on the west and north of a peasant's cottage it grows thick and bushy, and forms an excellent shelter against the wind. This bamboo is an indispensable article in the household, being

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are no blotches of colour as with the *ma-dake*. At the end of the sheath there is a small pseudophyll, by the side of which grow fine curly hairs, like those of the maize plant, very short, very like the real hairs on the hind leg of a crab.

<sup>1</sup> Also *onma-take*, pretty generally [Trans.]

<sup>2</sup> i.e. pencil-stem-bamboo. [Trans.]

<sup>3</sup> According to the Yamato Honzō because of its sheath being very persistent.

<sup>4</sup> *Kure-take* would seem to mean a variety of the *ha-chiku*, at least so says the Kei-yen Chiku-Fu. [Trans.]

<sup>5</sup> Also written 苦竹, bitter bamboo. Of course no one who had both species before him would run any risk of confounding them. [Trans.]

<sup>6</sup> The Chinese name of this kind is 簕竹.

used for raising well-buckets, and for fences. For catching *tairagi* and *mirukui* (shell fish, *Pinna japonica* and *Mya arenaria*) the tallest specimens are selected, cut in late autumn and stored during the winter in a smoky place. In early spring they are bent over a fire and an iron hook affixed to the end. With the instrument thus formed the bottom of the sea is dredged, and thus the *tairagi*, *mirukui* and other kinds of shell-fish are caught. Cut into lengths of six or seven feet it is plaited together to form a fish-stew, which floating in the sea serves to keep *tai*, *suzuki*, cray-fish and so forth alive.

The *me-dake* is found abundantly in the provinces of Bōshiū, Kadzusa, Shimōsa, Suruga, Idzu, Shimotsuke and Musashi. Next to these it is common in Sagami and Hitachi. A spotted variety is found in the district of Yatsushiro, province of Higo. It bears the cold better than the *ma-dake* or *ha-chiku*, is very easy to cultivate, grows in soil half earth and half stone, and flourishes in situations exposed to the violence of the waves of the seashore. Plants growing on hillsides or river embankments expose their root-stocks, and they hang in the water without suffering any loss of strength or luxuriance. These qualities render it of great use in the construction of *kuse* (groins) as a protection against floods. By this word is meant obstructing the flow of a side current by planting bamboos on the banks of a large river, or at the water-line of a dike where it is feared that the water may break through. Then when they begin to grow thick and close, the inner face is stopped up with straw, vegetation, or the bark of trees, or again it is filled up with earth and stones. Such *kuse* are absolutely necessary as a protection against floods and inundations.

The sprout of the *me-dake* is very bitter, and it is too hard to eat. The smaller canes are one to two *sun* in girth, and from six to seven feet high. They are used by the common people plaited together as ceilings, also for the frame-work of mud-walls of houses, for the frames of round fans (*uchi-wa*), for all sorts of baskets, the ribs of umbrellas and many other purposes.

*RASETSU-CHIKU*. (Spiral-noded Bamboo).

This is a sport from the *me-dake*, and is found on a property called Ichinotsubo, belonging to one Ichinotsubo Gonyemon, at the village of Nagasato, district of Kuri, province of Satsuma. For a distance of three feet six or seven *sun* it is twisted into a spiral, and then puts forth a straight stem. From the terminal node spring several branches, and it is altogether a curiosity. Every year four, five or six stems take this spiral shape, of which two or three wither. Being merely a sport, this bamboo serves no useful purpose, but it is interesting from the point of view of botanical science and natural history.

*JIN-DAI-CHIKU*.

This is the same species as the *me-dake*, and is found on Kamigatake about three *ri* from the village of Fukuoka, district of Takashima, province of Ōmi. It is a natural growth and has never been cut, for which reason it is called Antediluvian Bamboo.<sup>1</sup> At the same time no one has ever seen a withered cane of it. Being hard and tough, it has now come to be used for the handles of writing-brushes, and seems

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<sup>1</sup> Lit. Age-of-the-gods Bamboo.

destined to become an article of commerce. Its appearance is somewhat unusual, and its tough and hard quality is likely to render it useful for various purposes.

YADAKE (*Phyllostachys Bambusoides*.)<sup>1</sup>

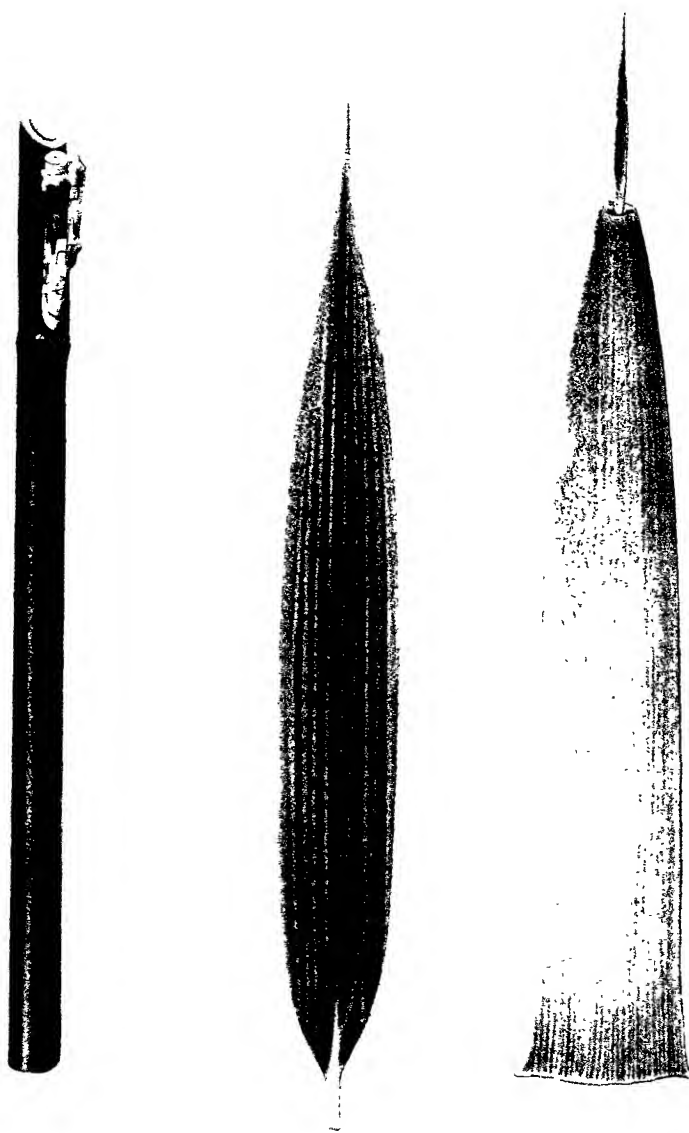
Also called *Fu no take*. Its nodes are flattish, the internodes over two feet in length. Formerly this bamboo was obtained in quantities from Ya-no-shima in Bitchiû, but at present it has spread to all parts of the country. This bamboo is employed for arrow making, by paring, heating and straightening it. The best are grown in the province of Hitachi, and those from Kadzusa and Shimôsa take the next rank. No other *ya-dake* are suitable for arrow-making. It is also used for planting hedges, it is cut and made into low fences in gardens, and is also used in making baskets of various sorts, and tea sieves, besides being turned to account in many other ways.<sup>2</sup>

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<sup>1</sup> Chinese names for it are 箭竹, 簕竹, 笑, 箭幹竹, 箭籬, 笋箭.

<sup>2</sup> According to the *Kô-zen Chiku-Fu* "the stouter stems of this bamboo are 'thicker than a middle finger,' the smaller thinner than a little finger, and attain a height of from 8 to over 10 feet. The nodes are even flatter than those of the *medake*, the internodes varying from 8 or 9 *sun* to a foot. The branches are always solitary, never in pairs, though sometimes they will be found in twos and threes near the tip of the culm, but in this the plant is very different from the *medake* with its branches in threes and fives from the beginning. The leaves are as much as a foot in length, and a *sun* or more in width, and are borne in fours, fives, sevens or eights, those at the tip of the twig being opposite, but the rest alternate. As in the case of the *medake*, the sheaths of the new culms are persistent during the first year, but fall off afterwards."

This notion of opposite leaves is not strictly accurate. In all cases the leaves are alternate, though at the tip of the branch the distance is so much reduced that the leaves seem to spring almost from the same spot. The sheaths of the *yadake* are of a bright green coloured with a pale purple edging, and are covered with innumerable fine white bristles, except where







HAKONE-DAKE (*Bambusa* Laydekeri F. M.)

This also is a species of *medake*,<sup>1</sup> and grows wild in abundance in the Hakone mountains in the district of Ashigara, province of Sagami. It sends up its sprouts in July, and by August or September they have attained a height of some nine feet. From this fact the *medake*<sup>2</sup> gets the name of *Aki-take* (autumn bamboo). The whole culm is at first completely enveloped in its sheaths, only two or three branchlets and leaves being visible at the top of the stem. In April of the following year, when the warm weather comes on, it loses the sheaths, and puts forth branches and leaves. The larger specimens have a girth of three inches, and a height of not more than ten feet.<sup>3</sup> The internodes do not much exceed a foot in length. Late autumn is considered the best season for cutting. By the people of that region it is used for fuel, and on account of its not burning fiercely it is converted into torches

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overlapped by the upper part of the inferior sheath. The pseudophyll is long and slender, seldom however exceeding 1  $\frac{3}{4}$  in. in length. Along the middle of the stem the sheath generally reaches up and covers the superior node. Where the bud, which afterwards develops into the branch, appears above the node, there is a faintly marked groove along the stem for two or three inches. The dimensions of a stem cut from a cultivated plant were, height 12 ft. 10 in.; girth 2  $\frac{1}{2}$  in. The largest leaf measured 11 in. by 1  $\frac{3}{4}$ . This species of bamboo is frequently to be seen in private gardens in Tōkiō. Near Atami it seems to be called *yajino* [Trans.]

<sup>1</sup> This amounts to no more than calling it a species of *Arundinaria*. It is possible that it may turn out to be this, and not *Bambusa* [Trans.]

<sup>2</sup> Of which the author calls this a species. But the *Kei-ven Chiku-Fu* makes it a variety of *shino-dake*, see note at end of this section [Trans.]

<sup>3</sup> The translator has seen one which measured 19 ft. 7 in., and this is by no means unusual. He has measured an internode which was 1 ft. 4  $\frac{3}{4}$  in. long.

and firewood. A very large quantity is cut every year for pipstems, and a good deal is sold for the handles of writing-brushes and chopsticks. It is also plaited into low fences, under the name of Numadzu fences (*Numadzu-gaki*), which have an elegant appearance. Plaited together the poorer people use it for clap-boards, and it is utilized in making baskets, sieves and many other useful articles. Quantities of this bamboo are sent out from Mariko in the province of Suruga. What is locally known as *kugu-dake* is the same variety as the *Hakone-dake*.

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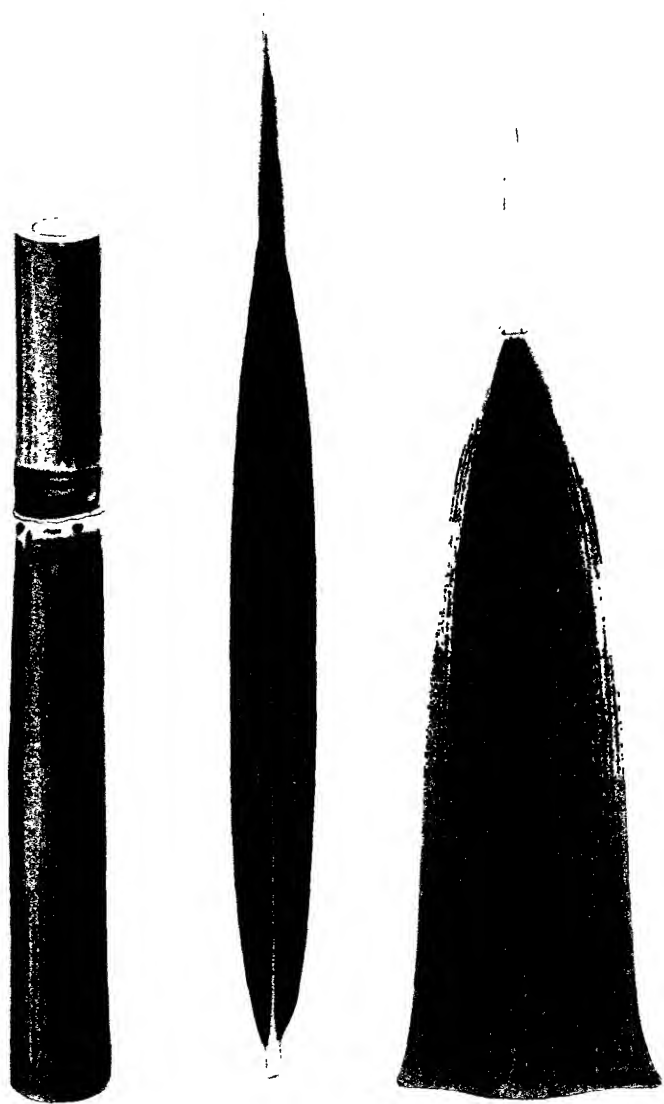
According to the *Kô-en Chiku-Fu* this is a variety of *shino-dake*, as will appear from the following extract.

“*Shinu* or *shino*, also known as *hoso-take* (slender bamboo). Very common everywhere. The stem is of a dark green colour, 8 or 9 ft. high, the branches in threes or fives. The leaves are 7 to 8 *sun* in length, 4/10 to 5/10 of a *sun* in width, and are arranged in sixes. The sprouts come up in the 4th or 5th moon (May-June). The nodes are powdered with white both above and below. There is a variety grown on the island of Ōshima (Vries I.) and called after it. This is more slender and has longer internodes than the ordinary sort.

“There is another variety called *Hakone-dake*, more slender than the *ya-dake* (q. v.), the branches and leaves resembling those of the *shino*, but rather smaller. As the leaves are persistent, it is useful for making brooms.”

*Shino-dake*, not *Hakone-dake*, is the local name at Atami. The longest internodes in ordinary specimens seem to be somewhat less than a foot in length, but as the note on p. 47 shows, specimens are found having internodes nearly 17 inches long. At Hakone village it is known as *onna-dake* or *madake* ('real-bamboo'). The top of the culm in a mature plant is exceedingly bushy. One of the upper joints of a stem that I examined proved to bear seven branches, most of which were subdivided, so that the whole number of twigs, developed and undeveloped, was 49 or 50, of which 37 bore leaves, mostly in fives, a few only in threes. The dimensions of the leaves were  $3\frac{3}{4}$  in. by  $\frac{1}{2}$  in. In a valley on the coast just beyond Atami grows abundantly a bamboo known as *me-jiro*, which resembles so closely the so-called *Hakone-dake* that it is probably identical





*ARUNDINARIA HANDSII*  
 MANZAN-PO-TO  
 2001 20

KAN-ZAN CHIKU<sup>1</sup> (金山竹).

(Arundinaria Hindsii, Bambusa erecta.)

This too is a kind of *medake*,<sup>2</sup> in form resembling the *yadake*. It grows very straight and erect, has flat nodes, and when planted near dwellings reaches a height of from 7 to 8 feet, with the diameter of a little finger. Larger specimens attain to over 20 feet, with a girth of over 3 *sun*.<sup>3</sup> The internodes are 7 or 8 *sun* in length.<sup>4</sup> The leaves also resemble in shape those of the *yadake*,<sup>5</sup> on young stems they are borne in species. It has a smooth green sheath, which when dry presents a grooved surface, and has a narrow lanceolate pseudophyll about one-fourth of the length of the sheath.

Stunted examples of *hakone-dake* may be found growing by the side of a path through the thicket, not more than eighteen inches in height and 1, 16 of an inch in diameter. Owing to the smallness of their size, these might easily be mistaken for an entirely different species. The Hakone folk say that this species never flowers; if it does, it is evidently only at long intervals.

Under cultivation I have seen a culm of *shino-dake*, apparently identical with *Hakone-dake*, that measured 11 ft. 10 in. in height, the greatest girth being only 1½ in.

The Nihon Chiku-Fu, as has been seen, describes *medake* and *Hakone-dake* as two species, and regards *shino-dake* as a variety of the former. On the other hand, the Keiyei Chiku-Fu describes *medake* and *shino-dake* separately, making out *Hakone-dake* to be a variety of the latter. Both works agree in referring *taka-shino* to the *medake*. I am disposed to think that all three are merely forms of the same plant. [Trans.]

<sup>1</sup> The Chinese name is 簕竹.

<sup>2</sup> i.e. a species of *Arundinaria*.

<sup>3</sup> 3 *sun* = 3.57 inches. But the translator has measured one that was 18½ feet high, with a maximum girth of 4.14 inches. Another 17 feet 10 in. was 4 inches in girth. These are ordinary sizes for a mature culm.

<sup>4</sup> The largest internode in the latter case was 11½ inches.

<sup>5</sup> The terminal leaf of a young stem measured 9½ inches by ⅞ in. but the ordinary leaves of a full-grown stem were only 6 in. by ⅓ inch. The spines on the edges were less marked than on a first year's leaf, and the reticulation also less clear.

fours or fives. The branchlets are three the first year, increasing to five in the second year, and nine or ten in the third. At the summit of the stem the leaves and branchlets grow closely together. Compared with the ordinary *me-dake* the branchlets are longer and more luxuriant, thus rendering it suitable for brooms. In soil that suits it the stem grows stout and will reach a height of over seventy or eighty feet,<sup>1</sup> from which it has got the name of "cloud-sweeping-broom bamboo." It does well in a slightly clayey soil.<sup>2</sup> It is a handsome plant and capable of a multiplicity of uses, but at present it is almost exclusively grown for ornamental purposes.

The author of the *Kei-yeu Chiku-Fu* (written in 1828) states that he had seen this species in only one spot, but it is now common enough, and may be seen in many gardens at Tōkiō. The dark green stem, usually clad with the dry sheaths, its erect carriage and somewhat bushy head render it a conspicuous object. The same work says it is named after Kanzan, one of a pair of jovial-looking persons, the other being Jittoku, of whom pictorial representations are common in Japan. Jittoku holds a scroll in his hand, the other has a broom. This species from its adaptability for broom-making has obtained the name of "Kanzan's bamboo." But according to Mr. Anderson it is Jittoku who holds the broom. [Trans.]

### *TSŪ-SHI CHIKU.*

Another name of this is (仰葉竹) *giō-yō chiku*. Its stem and branches resemble in form those of the *ya-dake*, but the leaves turn upwards instead of hanging down. The form of the leaf too is similar to that of the *ya-dake*, but very slender, its length being little more than a *sun*,<sup>3</sup> and the width only  $\frac{3}{10}$  or  $\frac{4}{10}$  of a *sun*. The leaves are arranged in fives as in the case of the

<sup>1</sup> This statement requires confirmation. It seems scarcely credible.

<sup>2</sup> The original has 植土 prob. a misprint for 埴土.

<sup>3</sup> This should no doubt be 'foot' according to the description in the *Kei-yeu Chiku-Fu*, of which this section is a mere condensation. [Trans.]

*ya-dake*. The sheath of the young stem is persistent at first, but falls off entirely after a year or two. Of all the *medake*<sup>1</sup> this is the most elegant. The *Kei-yen Chiku-Fu* remarks that owing to the long and slender form of its leaves, they resemble thread from a distance : and as the most delicate are not more than two *sun* in length and 1-tenth of a *sun* wide, they still look like thread when one approaches close. Hence the name *tsū-shi-chiku* (constantly thread like bamboo). This variety was by the ancients preferred for making arrows not only on account of the straightness of the stem, but probably also because, the leaves standing upright, it differed from the other kinds, its general form being thus more in harmony with the straightness of an arrow's path.

#### NEZASA.

Another name for this is *i-zasa* (飯笹), its Chinese name being 千里竹 *sen ri chiku* or 'thousand-league bamboo.' The old books tell us that *sasa* as a name for bamboo-grass is *sai-sai* (slender-slender, 細々). In some places it is known as *kome-zasa* and *i-zasa* (萎笹). Its stem and leaves resemble those of the *me-dake*, but are shorter, and its height does not exceed 7 or 8 *sun*. It is found pretty universally in the woods and on moorland. The creeping root-stock spreads in all directions, and interferes with the plants in a garden. If in order to obviate this, it be burnt or cut down, the more that is done the more it puts forth new shoots, so that it is difficult to get rid of; nevertheless its usefulness is very great. It is used for thatching houses, and as the creeping rhizome holds earth

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<sup>1</sup> i. e. Arundinariae.



together in solid lumps, it is employed to prevent banks from slipping away ; on river embankments it is found of very great service. In the construction of batteries and of embankments to resist inundations it is indispensable to plant long grass (*kaya*, *Imperata arundinacea*) and *susuki*, *Miscanthus sinensis*, and *nezasa* to prevent the earth and sand from giving way. The best way to prevent its spreading, when that is desired, is to gather a quantity of common seaweed<sup>1</sup> and bury it all round the field. According to what the author was told by a peasant of Kusu-ga-ura in the province of Sagami, if this plan be adopted neither *sasa* nor *nezasa* will be able to spread.

The Kei-yen Chiku-I-da (vol. V, 37 v.) has a section entitled *sasa*. When growing on moorland it is called *ne-zasa*, in woods it takes the name of *ne-zasa*, and at Hakone it goes by that of *Hakone-zasa*. It attains a height of one or two feet, and its leaves resemble those of the *mudake* though of smaller dimensions.

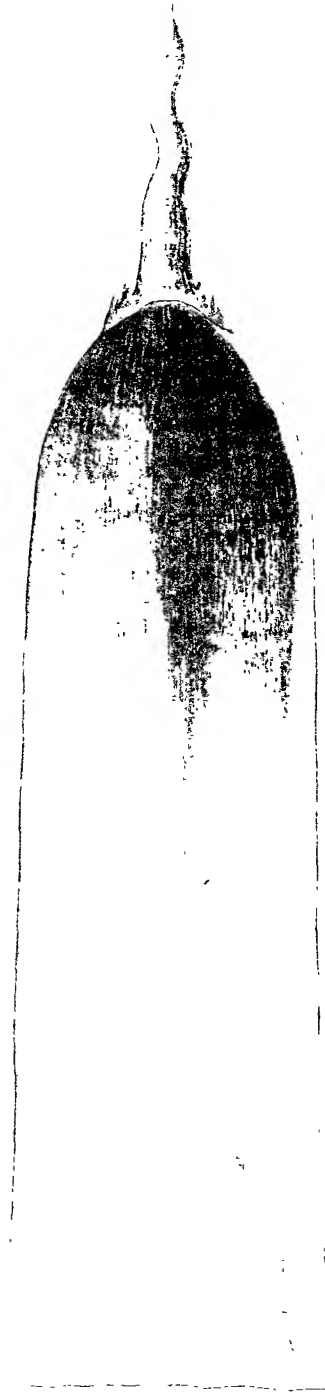
The ordinary size of the leaf varies from 2 to 3 inches in length and from  $\frac{1}{2}$  to  $\frac{1}{4}$  of an inch in width, being thus of unusual tenuity. The colour is a darker green than in most species. The stem is no thicker than a piece of string, entirely cylindrical, and much branched.

#### GOMADAKE. (*Phyllostachys nigra*)

The Chinese names for this sort are 'purple bamboo' (紫竹), 'purple prince' (紫君), 'purple moss' (紫苔), and Kwanyin bamboo (觀音竹). The Kei-yen Chiku-Fu remarks that it is usually called *goma-dake* because it is covered with very small purple and black spots resembling *goma* (sesame seeds).<sup>2</sup> In some places it is called *kuro-chiku* (black bam-

<sup>1</sup> *Zostera marina*.

<sup>2</sup> vol. III, f. 5 v. But the same work (f. 1, v) says that it gets these purple and black spots in consequence of a change of colour at a later period of growth of the stem.



PHYLLOSTACHYS NIGRA  
(KURO CHIKU OR GOMA-  
DAKE)



boo).<sup>1</sup> Its form is similar to that of the *ma-daw*. According to the Hōn-zō Kōmoku Kei-mō, it belongs to the same species as that bamboo.<sup>2</sup> In the first year of growth the stem is of a green colour, and turns black the following year. This bamboo is of hard and firm texture, with prominent nodes. At first the cuticle is of a deep green gradually changing to light purple, but when the stem ripens in the next season, the purple colour changes to black. Wherever it grows it spreads with the greatest rapidity. The culm is erect, and attains a height of over ten feet with a circumference of 3 or 4 *sun*, the largest specimens reaching over 20 feet with a girth of 7 to 8 *sun*. The sheath is spotted. The sprouts make their appearance about the summer solstice. The leaves and branches do not grow thickly. It is found at the foot of mountains and on uncultivated moorlands. In a warm climate its growth is rapid. In the province of Yamashiro it attains a great size, and there is a place which takes the name of *Shu-hi-ku* from it. This bamboo can be easily transplanted, and the uses of the stem are various; the consumption for walking sticks and umbrella handles is very large. It is used also for 'eaves-curtains' (*no-ro-n*), fences, for flooring the verandahs of small rooms and tea-rooms,<sup>3</sup> for the cross-rod<sup>4</sup> of ceilings, the clap-boards<sup>5</sup> of bath rooms, and it looks particularly well when used to cover up the joints of wainscoting.<sup>6</sup> It does not strike deep into the ground, and its transplantation and cultivation present no difficulties whatever.

<sup>1</sup> The Kei-yeu Chiku-Fu (vol. III f. 11. v) maintains that *Kōze-chiku* is a different species.

<sup>2</sup> vol. 33. f. 17. v.

<sup>3</sup> *Kōze-shiki* and *Chū-zashiki*; <sup>4</sup> *zawo-buchi*; <sup>5</sup> *shibanai*; <sup>6</sup> *tat-tame no me-ta*.

I once planted three culms of *goma-dake* in my garden, which in three years time had increased to eight, which I divided between two friends. One planted his in a large jar and filled it with water. The plant continued to flourish. The other put his into a flat flower-dish, when the culms developed yellow and green stripes. This is now greatly valued. The *goma-dake* in rich soil attains a girth of 5 or 6 *sun* and a height of 18 or 19 feet, but the smaller ones grown in poor ground are more useful. At the village of Shimo Uchima on the southern bank of the Toda-gawa in Musashi (district of Ashidate), the soil is stony and infertile, so that cereals and vegetables cannot be raised, but from 7 *tan* (1 $\frac{3}{4}$  acres) planted with this bamboo the proprietor is said to sell an annual average of 500 dollars worth of stems for walking-sticks and umbrella-handles. This ground is poor soil, and the *goma-dake* it produces are short and slender, and more suitable therefore for town use. The plantation require no particular care or attention, and is simply thinned out every year. The Hwa-ching (花鏡) says "The *goma-dake* comes from Priest's Island, in the Chusan archipelago.<sup>1</sup> Its culm is slender and of a deep purple colour. It is cut for *shō*<sup>2</sup> pipes.<sup>3</sup>" In Japan it is often used for making flutes. There is a great sale of them for children's toys.

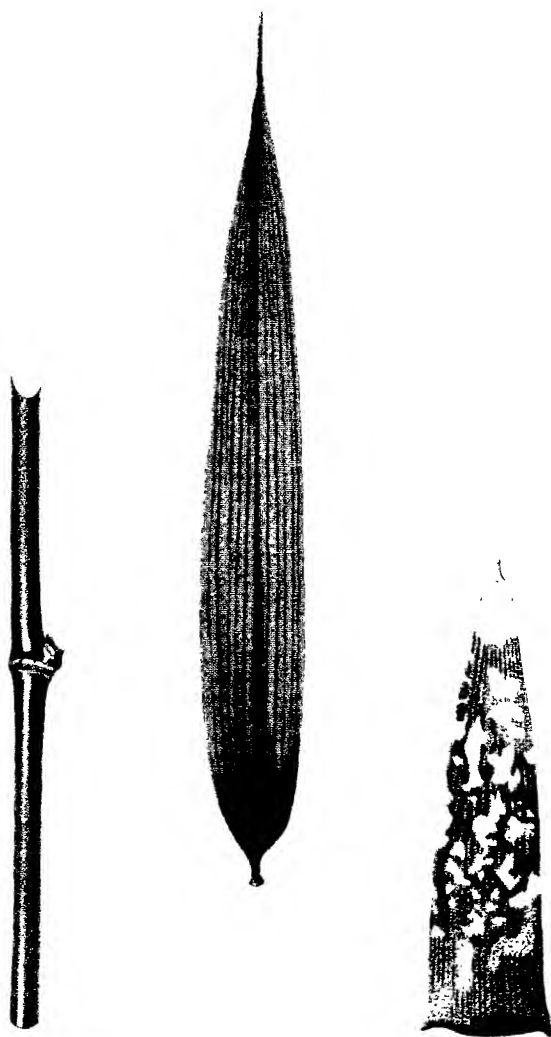
*KAN-CHIKU* (Bambusa marmorea F.-M.)

The Honzō Ikka-gen (本草一家言) says there is a plant called *set-chiku* (雪竹), of which the Japanese name is *kan-chiku*

<sup>1</sup> 南海ノ普陀山.

<sup>2</sup> A musical instrument of Chinese origin.

<sup>3</sup> Pi-ch'uan Hwa-ching vol. IV. f. 3 v.



*BAMBUZA MARMOREA*  
(KAN-CHIKU)



(寒竹 cold bamboo), also called *mūsō chiku*.<sup>1</sup> It puts forth its sprouts in the winter. The *Kei-yen Chiku-Fu*<sup>2</sup> says: "There are many kinds of bamboos, but this has shorter branches, closer nodes and denser foliage than any other. Owing to the slenderness of the main stem the branches and leaves at the top of the culm hang down, as is the case with *Narihira-dake* (*Arundinaria Simoni*).” According to the Yamato Honzō, the *kan-chiku* puts forth its sprouts in the winter. But those which are now grown at Yedo (Tōkiō) get their sprouts in the autumn, which by winter time exceed the parent plant in height. This is perhaps owing to a difference of climate. The sprouts are smaller than those of the *suzu-take*<sup>3</sup>, but they are sweet and particularly agreeable to the palate.

The leaves of the *kan-chiku* resemble those of *ma-dake* in shape, but are smaller and thinner. The stem is slender, and the nodes prominent, the internodes short, the pipe thick, and the tallest do not exceed 8 or 9 feet in height. When the sheaths fall off, the stem is of a pale purple, and above each knot is a slight swelling all round, as if showing where hair-like roots are about to develop. It has a dense habit of growth, but the root does not spread far. It is often planted round houses to form a fence. This bamboo flourishes in damp soil, and also in high and dry places. According to the Yamato Honzō the sprouts are black in colour and slender, and it gets its name of *kan-chiku* (cold, or frost, bamboo) because its sprouts come up during the winter months. The

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<sup>1</sup> This is the name of the *Phyllostachys mitis*, s. edulis.

<sup>2</sup> Vol. III., f. 7.

<sup>3</sup> *Bambusa senanensis*.



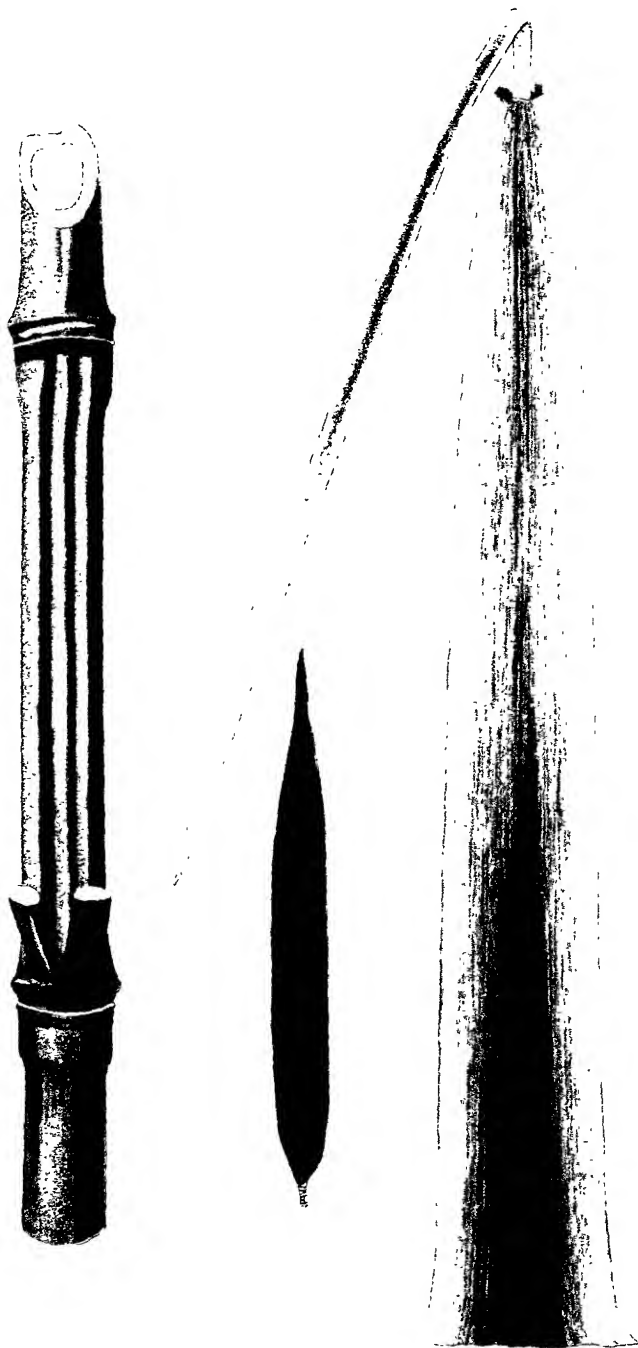
branches and leaves do not make their appearance till the summer. The sheath, which is very persistent, is marked with small spots. The culm is slender, with numerous nodes, and being soft and tough is excellent for basket making. Of the larger specimens whips are made, also pencil-handles. The Chinese name is *shí-chū* (紫竹, purple bamboo), but it must not be confused with the real *shí-chū* (the *giant-dake* or *Phyllostachys nigra*)

The root-stocks of the *Bambusa nana* are greatly valued for whips, but formerly only the Shōgun could use them for this purpose. Those of which the nodes are close together were preferred. According to tradition the proper measurement was from the nipple of the right breast to the end of the middle finger of the outstretched left hand, of which the handle took up six *sun*, and the remainder must have thirty-three nodes. Such were called *yorushi muchō* (the right to use them being reserved to riders who had special permission from their ridingmasters) and they were highly valued by teachers of equitation, but the whips with thirty three knots were very rare.

There is a bamboo of the same sort as the *kan-chiku*, locally known as *negata-take*, which grows at the village of Kami Shinada, in the district of Naka, province of Hiuga. Its sprouts make their appearance in September or October, and its growth surpasses in rapidity that of any other bamboo. The sprouts have a sweetish taste. The culms are used for making shuttles and for spools for winding thread, also for the *ramma* of partitions inside houses, and for gratings to the windows of reading rooms (書齋, *sho-sai*)

In the spring of 1898 this bamboo was found flowering freely at





PHYLLOSTACHYS AUREA  
(HOTEI-CHIKU)  
 $\frac{1}{2}$  nat. size.

Komagome and Iriya in the suburbs of Tōkiō. The cultivators assured me that it does this constantly.

As to its classification among the Bambusae, it is to be observed that it has only three stamens. Hence it seems to belong to the Triglasseae, and probably belongs to the subsection Phyllostachys. The side opposite to the branches is round, while that from which they spring is strongly marked all along each internode by three grooves, corresponding to the three branches. The Kōi-yen Chiku-Fu remarks that the middle branch of each group of three is longer than the two outer ones, the middle branch attaining a length of over a foot, whilst the internodes of the culm vary from 2 to 2½ *sun*. In some specimens these dimensions, both of internode and branch, are exceeded. The diameter of the culm is given in that work as from 3 to 4 tenths of a *sun*, and the total height as attaining sometimes over ten feet. But this is under very favourable circumstances, at least in Tōkiō, as for instance in the garden of the Akasaka Palace, where I have measured specimens that were 2 inches in girth, and over 15 feet in height. The longest internode was nearly 6 inches. A cross-section showed a pipe 5/16 of an inch in diameter, the walls being 3/8 of an inch thick. The lower internodes are sometimes nearly solid. [Trans.]

#### *HOTEI CHIKU* (*Phyllostachys aurea* M.)

The Chinese name is 人面竹 (human face bamboo), commonly called 布袋竹 (*Hotei-chiku*). It has many synonyms, such as Riukiu-dake (Yamato Honzō), ginger bamboo (薑竹), devil's face bamboo (鬼面竹), Buddha's face bamboo (佛面竹), Buddha's eye bamboo (佛眼竹), Tiger mountain bamboo (虎山竹), Chiung\* bamboo (筍竹), Crane's knee bamboo (鶴膝竹), Sapindus bamboo (木筍竹), drumstick bamboo (鼓槌竹), bamboo of many knots (多般竹), Buddha's belly bamboo (佛肚竹), all of these names being allusive to the swollen form of the internodes. The *Hotei-chiku* is large near the root, and grows gradually more slender towards the tip, attaining a height of 6 or 7 feet. The internodes near the root, varying

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\* Name of a particular species.

in number from 2 or 3 to 12 or 13, are much contracted, and the nodes are crooked or slanting, sometimes level, the surface being prominent, so that it takes the shape of the masque of a man, a demon or a saint, or that of a crane's knee. Some of the sheaths resemble the scale of a fish, others the shell of a crab. Japanese cut the stem for walking-sticks; these are light to carry, and elegant. It is also used for fishing-rods, or, the septa being removed, for pipe-stems, or when polished, as legs for a table, for picture-frames, slender canes serving as umbrella-handles, handles of brooms, or wooden ladles (*hushaku*) and pencil-handles. The *Hotei-chiku* may be planted as a hedge, or grown for ornament in a garden or in flower-pots. According to the Kei-yen Chiku-Fu, the sprout of this bamboo, though of small size, is better flavoured than that of any other variety, but most people are unaware that it is edible. The same author considers the different names given at the beginning of this section as merely synonyms for *Phyllostachys aurea*. Both Chinese and Japanese lovers of the quaint and curious have invented names just as it pleased their fancy, and so the list of synonyms has grown. Possibly the so-called Takeda-take was merely a *Phyllostachys aurea* that Takeda Shingen had planted.

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The name comes from the prominent swelling under the nodes, or perhaps of the internodes near the root, which is thought to resemble the face given by artists to Hotei, one of the Japanese "Seven Gods of Good-luck" (Shichi Fuku-jin). Or as the author of the Kei-yen Chiku-Fu also suggests, from the swollen belly of that mythical personage. The second synonym Riū kiu chiku is from its having been introduced into Japan from Loochoo.

The same work states that it reaches a height of from 8 to 10 feet.

There is a double groove on that side of it from which the branches spring.

As stated by both the Nihon Chiku-Fu and Kei-yeu Chiku-Fu, the internodes near the ground are much contracted, sometimes five or six only, in other instances as many as a dozen, the nodes being often set slantingly. A marked feature of this species is the swelling immediately below each node.

As to the specific name *Aurea*, it is very likely, as Mr. Freeman-Mitford suggests, a corruption of Hōrai, and the "Useful Plants of Japan Described and Illustrated" (Tokyo 1895) "gives the two names *U-sen-chiku*, Hōrai-chiku (no. 349) for it. Miquel (*Prolusio Florae japonicae*, p. 173) suggests that the name was given from the colour of the dead leaves. But yellow is the colour of all dead bamboo leaves. Franchet and Savatier (*Enumération* II. p. 606) suggest that it is a neighbour of *Bambusa nana*, which Mr. Freeman-Mitford says is the name under which a species, renamed by him *B. disticha*, is sent out by the nurserymen. The plant described by him seems to agree with what the Japanese gardeners call *hō-ō chiku*.

It seems very doubtful, therefore whether *Hotei chiku* should be called *Phyllostachys aurea*.

The sheaths of *Hotei-chiku* are spotted near the upper extremity, baggy instead of sitting close to the cane, and are provided with a brown limbus.

In the garden of the Akasaka Palace there are specimens  $4\frac{3}{4}$  inches in circumference. The irregular nodes sometimes occur near the ground, sometimes at a height of 4 or 5 feet, and other culms are quite regular. The former are really deformed, unhealthy plants. [Trans.]

### KIKKŪ CHIKU (*Phyllostachys heterocycla*).

The Chinese call this 龜紋 or 龜文 (*Ki-mon chiku*), i. e. tortoise marked bamboo. What has of late years been cultivated in gardens as an ornamental plant under this name superficially resembles the *Hotei chiku*, but is quite a different species. In the case of *Phyllostachys aurea* the internodes are short for a distance of from two to five feet above the ground, and from that point upwards there is a swelling under every knot and the internodes are not contracted. Near the top of

the culm it resembles the *madake*. The stem of the *kikkō-hiku* is long and stout and above 10 feet in height, with a girth of 1 foot 4 or 5 *sun*, and the nodes form a sort of chain, being closely interlaced for three or four feet above the ground, forming a pattern like that of a tortoise's shell. The branches, leaves and stem look like those of a variety of *Phyllostachys mitis*. According to the Pi-ch'uan Hua-ching the 'tortoise marked bamboo' grows on Pao-to shan,<sup>1</sup> about one stem annually, is used for making fans, very curious, but it is now no longer obtainable."<sup>2</sup>

Of late years 'tortoise marked bamboo' has been found growing on a hill called *Kuma-komaba* in the eastern ranges of the prefecture of Ishikawa. The Buddhist priests call it 'the lotus bamboo' (蓮竹) and pretend for the benefit of silly old men and women that it is a sign sent from the Buddha. It is said that it has now been transplanted to the temple of Daishi at Kawasaki in the province of Musashi. Recently this form of bamboo has been cultivated by florists, and if its cultivation is continued for some years, it will be the most remarkable of curious bamboos.

There can be no doubt that this is a sport, whether natural or artificially produced, of the *madake* or *Phyllostachys mitis*. It is described by Mr. Freeman-Mitford as 'a freak of Nature.' At the Botanical Garden in Tokio, and at the gardens of the Tokio Nurseries in Komagome, may be seen groups of this sport. It is only the lower part that is distorted, for three or four feet, the upper portion of the stem, which attains a height sometimes of 12 feet, being normal in its growth. A plant of it in my possession threw up a sprout the year after it was transplanted, which developed into an entirely normal, but feeble culm. [Trans.]

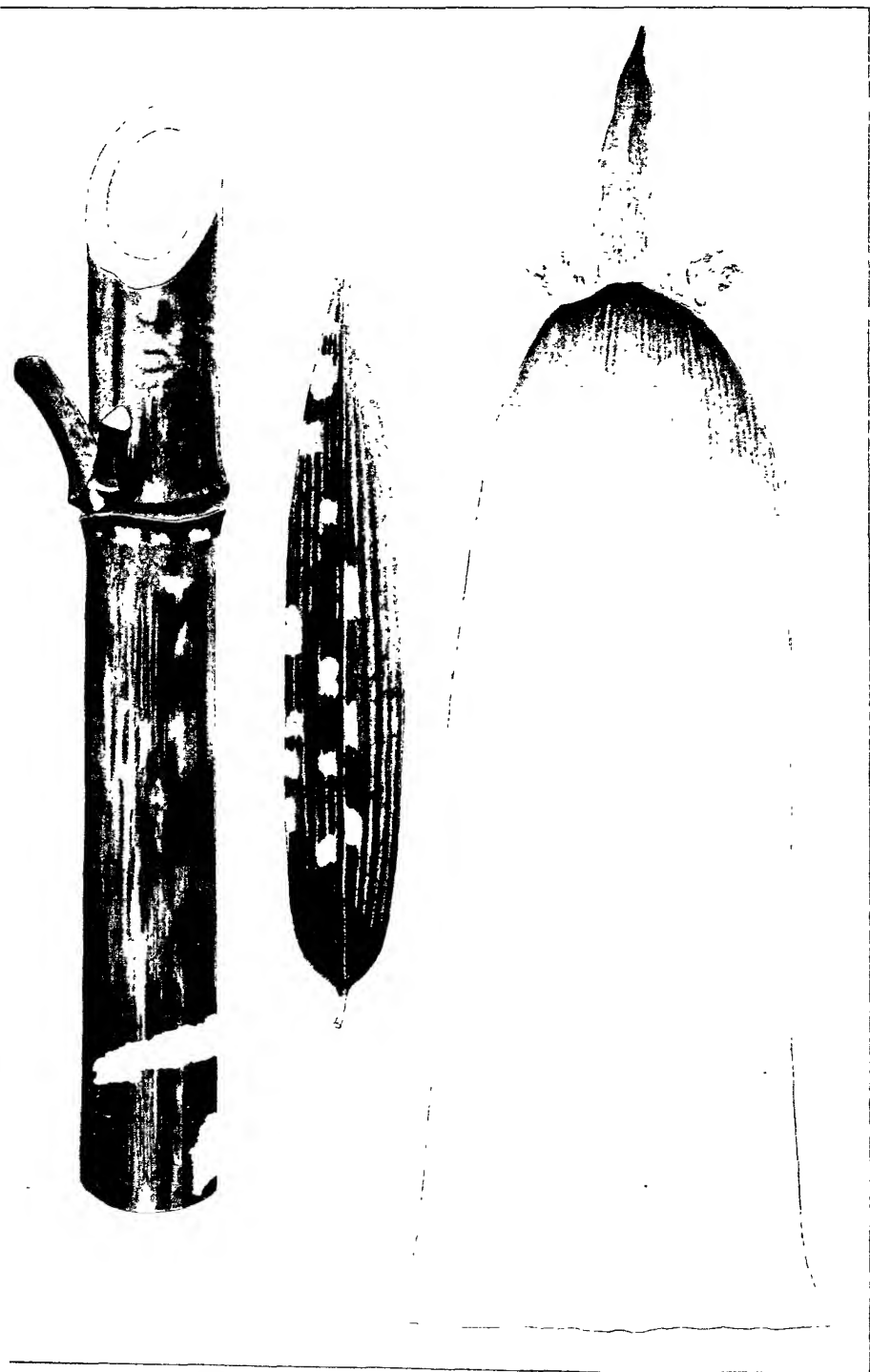
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<sup>1</sup> 寶陀山

<sup>2</sup> Pi-ch'uan Hua-ching, Vol. IV, f. 4 v.







*HAN-CHIKU or MADARADAKE*

## MADARA-DAKE, OR HAN-CHIKU

(Variegated Bamboo).

This plant has many designations and local names, but there are only three distinct kinds. One is a variety of *hachiku* (*Phyllostachys Henonis*), and has a variegated stem, with blotches, variously known as *hanchiku* (斑竹 blotched bamboo), *um-fan-chiku* (雲斑竹, clouded bamboo) or *ko-han-chiku* (虎斑竹, tiger mark bamboo). The provinces of Yama-hiro, Hiuga, Tamba, Tango and others are noted for its production. Then there is a variety of variegated bamboo belonging to the *medake* species (i.e. an *Arundinaria*), which is also called *ko-han-chiku*, found in Yatsushiro district, province of Higo, and in the provinces of Suruga and Shimōsa. In China the kind known as 湘妃竹 (*Siang fei chu*) is most esteemed. The Yamato Honzō quotes the Chang-Chou-fu-shi (漳州府志) to the following effect: "The internodes have blotchy marks resembling the traces of the tears of Siang-fei. A fine *Madara-dake* locally known as *Hei-jiku chiku* (幣軸竹) is found at Togakushi san in Shinshu, and also covering a space of thirty *chō* (73½ acres) on the side of Chō-kai-zan in the district of Atsumi, province of Ugo. This is a kind of *suzu-take* (*Bambusa senanensis*) bearing blotchy marks. The Shakotan chiku which grows in the Hokkaidō is also of the same kind as *suzu-take*.<sup>1</sup> In China these blotchy bamboos are much appreciated. They are classified as follows:—

1) *Siang-fei chu* grows at Kulo,<sup>2</sup> and has a shiny stem,

<sup>1</sup> This seems doubtful. It resembles rather *Bambusa metallica* [Trans.]

<sup>2</sup> 古隸 This description is from the Pi-ch'uan Hwa-ching, vol. IV. f. 3, as also that which immediately follows. [Trans.]

bearing yellow and black spots, round like the traces of tears. It is a very valuable sort.

2) Mei-lo chu (梅羅竹) has a stem resembling that of Siang-fei chu with fine wavy marks and no round spots, the colour being dark, but not so large. It is much used for the sticks of fans.

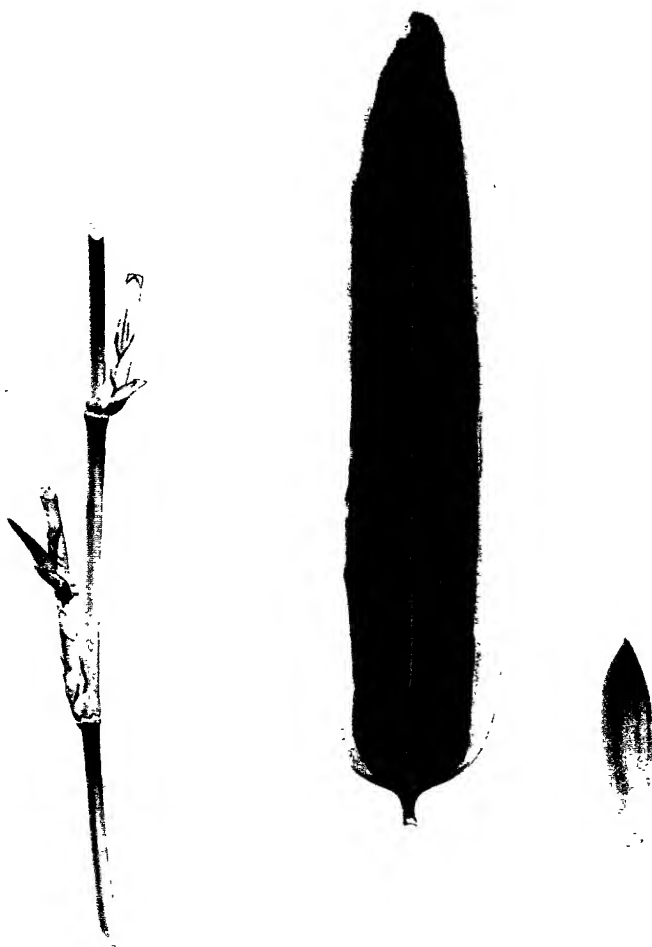
The best blotched bamboos imported from China are used for pencil handles, tables and bookshelves. The cuticle bears yellowish brown concentrically circular marks, which spread out like traces of tears which have soaked in. This is the real Siang-fei chu. The inferior qualities have the same concentrically circular marks, but of a black colour, and of unequal size, the small marks spreading over the entire surface. This is the *mei-lo-chu*. There are very many sorts of blotched bamboos, which are said to come from the provinces of Fuh-kien, Kwang-si and Cheh-kiang. The real siang-fei comes from Cheh-kiang in the province of Hu-nan,<sup>1</sup> and is difficult to procure in China; hence the value attached to the Siang-fei chu at all periods. Those which of late years have been in the shops are believed to come mostly from the mountains of Chehkiang.<sup>2</sup> Lovers of the curious and rare attach much value to the *siang-fei*, and are ignorant of the fact that so many sorts exist. The varieties are briefly indicated by the accompanying woodcuts. Specimens of these varieties formerly brought over by a Chinese are preserved at the Tōkiō museum. It seems probable that the blotches are the traces of a species

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<sup>1</sup> This seems wrong. Perhaps Hunan and Chehkiang provinces are meant.

<sup>2</sup> 吳越 Compare Pi-ch'uan Iwa-ching vol. IV. f. 4. [Trans.]





*BAMBUSA VEITCHII*  
(KUMAZASA)  
*a dwarfed specimen.*

of fungus which grows on the bamboo. The Chinese long ago started this view. The 楚 (Ch'u) bamboo when young is covered with a fungoid growth. The inhabitants cut it down, soak it in water and wash off the fungus, which leaves purple markings behind. A poem by an Emperor of the Ming dynasty on the blotchy bamboo of Huang-chou<sup>1</sup> says: "Many marks of mossy spots develop on the green bamboo for ever and ever; the 'traces of tears' seem still new."

Some of the blotches on *madara-dake* have a white mould on them and show marks of a fungoid growth. It is the local climate which produces some kind of fungus resembling mould on the cuticle, that leaves a blotch behind. Hence it is not every stem in a plantation that has these marks. At Goka no shō in Higo in the hills behind Hito-yoshi the *madara-dake* grows wild, but they are not all alike, and only the mottled stems are cut down. The *madara-dake* of Obi in Hiuga, Mt. Kirishima and Sadowara in Satsuma are somewhat different from the Chinese Siangpei chu, but the markings are clear and the general quality superior, so that they deserve to be appreciated.<sup>2</sup>

#### KUMAZAS.1 (*Bambusa palmata* F.-M., *B. Veitchii* M.)

Also known as *mma-zasa*,<sup>3</sup> *yakiba-zasa*, *heri-tori-zasa* and *chi-maki-zasa*. The Chinese synonyms 箬竹 *jo-chu*; 箭竹

<sup>1</sup> 鳳州.

<sup>2</sup> The blotches of *han-chiku* do not make their appearance till the 3rd or 4th year. There are specimens in the garden of the Akasaka palace, measuring 5 inches in girth, and about 15 feet in height. [Trans.]

<sup>3</sup> *Mma* = horse, *yaki-ba* forged-blade, *heri-tori* = edged; *chi-maki*, a sort of pudding of glutinous rice.

*tsien-chu*; 白竹 *Shan-er-chu*, commonly written 銀邊竹 'silver edged bamboo.' The stem is slender, the knots not prominent, and the tallest specimens not more than six or seven feet in height, three to four feet being more usual. Some stems have four or five branches, others none at all. The leaves measure eight *sun* in length, with a breadth of about two *sun*. The young leaves are bright green, the old ones becoming edged with white to a depth of 2 or 3 tenths of a *sun*. Hence the name 'silver-edged bamboo.' The lowest leaf is generally small, the other 4 or 5 being broad and long. The Japanese Encyclopaedia remarks that a branch of the *umamasa* has six or seven large leaves, of which the largest are a foot in length and two *sun* in width. In the autumn it acquires perpendicular stripes of a yellowish white colour, very pretty. This bamboo grows luxuriantly on hills, steep precipices and in damp places, but does not flourish on flat or dry ground. Hence it prefers the shady sides of hills, river banks and the like, it is chiefly used by the vendors of *sushi*<sup>1</sup> and by cook-shops for ornamental purposes, as well as for wrapping up different kinds of cakes and sweetmeats. Sometimes it seeds, and the grain is very useful to the poorer classes.

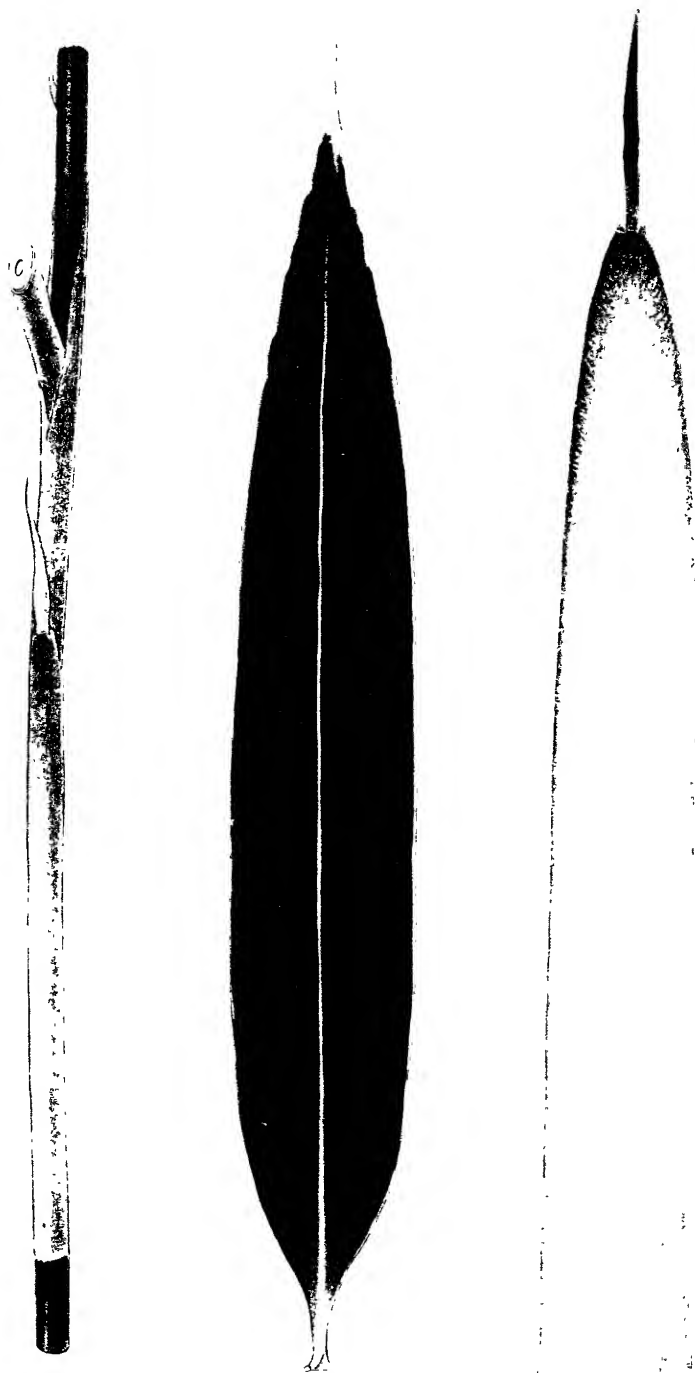
There is a kind known as *kokumasa*, the stem of which is from 6 to 7 *sun* up to a foot in height, some of them bearing two or three branches, some none at all. From the top of the stem four or five leaves grow out horizontally. Its young leaves are green, the old ones edged white to a depth of 1/10

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<sup>1</sup> Cakes of cold boiled rice, flavoured with a slice of raw fish, prawn, seaweed and so forth.







BAMBUSA SENANENSIS  
(SUZU-TAKE)  
leaf, nat. size.

of 5 *sun*, just like the larger *kumazasa*. This *sasa*<sup>1</sup> grows wild on the mountains in all parts of the country, and when planted in a pot grows thickly, forming a handsome object. Florists therefore combine it with other plants for decorative purposes.

*SUZU-DAKE* (*Bambusa senanensis*).

Also called *yama-dake*, *mi-suzu* and *no-suzu*. The Chinese synonyms are 筵 (*tai*), 箬 (*chi*), 箬箭 (*jo-tsen*). This bamboo resembles the *kumazasa*, but is larger. In Shinano, Kōdzuke and other parts it is often called *Hei-jiku chiku*.<sup>2</sup> The *Bambusa senanensis* grows wild on mountains and open uplands, and resists the greatest extremes of cold. It spreads right into

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<sup>1</sup> Generic name for the small bamboos, usually called 'dwarf-bamboo' or 'bamboo grass' by resident English.

Under the name '*kumazasa*' the author has described two entirely different plants, namely *Bambusa palmata*, which is a tall species, and *Bambusa Veitchii*, a shorter and more bushy species. Both are accurately described in Mitford's "Bamboo Garden." The former can be found by the road side on the way up the Hakone pass, above and below the hamlet of Hata. The young shoot may be found in mid-June attaining a height of six feet, and is remarkable for the bright green erect stem and the parchment-coloured sheath. At this period it will have developed perhaps only two or three large leaves near its top, and the branching comes later. Its nodes are somewhat prominent. The other species (*Bambusa Veitchii*) is common enough on mountains, covering what Profes-or Sargent well calls the "forest floor." Its sheath is longer and more persistent than is the case with *B. palmata*, and the nodes are less prominent, while the stem is more slender and pliable, less erect and shorter. It is common everywhere on the mountains; the flat called *ō-teira* on the road from Nikkō to Chūzenji just before the lake is reached is for instance covered with it. In common parlance both species are known as *kumazasa*, but the lesser one may sometimes be distinguished as *ko-kumazasa*. At Hakone the larger one is by some named *Hei-jiku-dake*, which according to the author of the *Nihon Chiku-Fu* is a synonym of *Bambusa senanensis* (*yama-dake*).

<sup>2</sup> This is in some places a synonym of *Bambusa palmata*.

the deepest recesses and up to the highest summits of the mountains. The nodes are not prominent, and the largest stems attain a girth of 1 *sun* with a stature of ten feet and more. The leaves are 5 or 6 *sun* in length, with a width of about a *sun*, narrower than those of the *sasa*, and tapering off at the tip. Seen from a distance it resembles the *susuki* (*Miscanthus sinensis*) in appearance, a fact which suggests that *suzu-dake* may be contraction of *susuki-dake*. In some places this bamboo grows and spreads over an extent of many square miles. It is especially abundant at Suwa and Kiso in the province of Shinano, and on the hills of Nambu in the province of Rikuchiu. It is found in remote valleys where no other species will grow, and in spite of its large and broad leaves and upright stems, in places subject to violent winds, or liable to deep snow-falls, it goes creeping on the ground. The plants seen in Echizen and Kaga have much larger leaves than the *sasa*, but their edges do not turn white, and the culms resemble those of *ya-dake* (*Phyllostachys bambusoides*) with flat nodes, attaining a height of ten feet and more, and the thickness of a finger. The *suzu-dake* found at Ōmura in Hizen is said to be remarkable for the length of the internodes. In China it is said to be used for making arrows. The sheath is of a deep green hue, the stem being white when the sheath falls off.\* Larger bamboos

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\* The Kei-yan Chiku-Fu says 'the sheath turns white when it withers', which is a more correct statement than that in the text. In a young shoot the sheath is straw-coloured near the root, further up greenish tinged with purple, and at the tip quite green. It is covered with bristles, even underneath the overlapping part of the inferior sheath. There are no hairs about the pseudophyll. A full grown stem bears many solitary brachies, each subdivided into other branches, and out-topping the main stem. The leaves are dark green above, glaucous underneath, with a well

being uncommon in the northern parts of this country, the inhabitants have always been in the habit of collecting the sprouts, which they preserve for the table in a mixture of salt and *kirazu* (bean-curd refuse). In China they speak of "pickled bamboo-grass, salted geese," from which it would appear that the sprout of this species is eaten. This bamboo is tough and flexible, so that crooked stems can be easily straightened. The slender culms of those found in the Kiso mountains are perfectly straight and wellformed. They are split in half and plaited into baskets of various shapes and into mats, forming one of the products of Shinano. Where this bamboo grows wild it hinders the development of trees and obstructs the path of the mountaineer, but is very useful for binding together the crumbling sides of declivities, and for thatching the cottages of the peasantry in mountainous parts of the country. Furthermore, the seeds of this plant and of the *sasa* furnish the poorer classes with food.

#### BAMBOO SEEDS.

These are known as *jinonbō*<sup>1</sup> (natural rice) *sasa-me-guri* (dwarf-bamboo sprout chestnuts) and *take mugi* (bamboo corn) in Japan, and there are numerous Chinese synonyms. Both marked midrib and as many as 10 parallel nerves on each side. The leaves sometimes a foot long and two inches wide. The sheath very persistent. Abundant at Chiurenji, common at Hakone.

Where *sasa-take* grows at high altitudes it may at first sight be confused with *Arundinaria*, but on nearer examination will be found to be much more branched, taller in the stem, and having the leaves longer and more slender than those of that species; they are somewhat pendant, instead of standing out level from the head of the plant. The tall stems bear a slight resemblance to those of *perilla*. [Trans.]

<sup>1</sup> 自然籾

the *kuma-zasa* (*Bambusa palmata*) and *suzu-dake* (*Bambusa senanensis*) flower from time to time and bear seeds. According to the 竹實記 ('hu-shih-chi the seed of the bamboo exactly resembles wheat, being somewhat pointed at both ends, and in taste also, with an astringent flavour, the only difference being a suggestion of bamboo about it. The common people call it 'natural rice' or 'bamboo corn,' and eat it parched. They also grind it, and make the flour into small dumplings (*dango*) and coarse vermicelli. It is said to be not inferior in taste to corn. The Chinese say: "The bamboo sometimes flowers, small and white like the blossom of the jujube tree, producing a seed like that of wheat. It is tasteless and astringent. The people of Chehkiang call it 'bamboo rice," hence the name. The old plants of *mudake* (*Phyllostachys Quilici* M.), *hachiku* (*Phyllostachys Henonis*) and *melake* (*Arundinaria japonica*) also flower and seed, but the grain is small and not sufficient in quantity to be collected for food. Only *kumazasa* and *suzudake* seeds are obtained in large enough quantities. In 1843 all the bamboos round the town of Takayama in Hida for a distance of many miles seeded, and the population young and old assembled to harvest the crop, at the rate of 5 or 6 *to* (to= $\frac{1}{2}$  bushel) per diem, in all some 250,000 *koku* (*koku*=5 bushels nearly). Five years later rice and other cereals having failed, so that there was a great deficiency of food stuffs, the people are said to have gathered bamboo seed for food, and thus escaped dying of hunger. It is said that once the *suzu-dake* and what is locally known as *hei-jiku-*

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金浪杆 *chin-lang-kan*: 竹米 bamboo rice: 練實 *lien-shih*;  
 籐 笈 *chi-fu*: 浪杆實 *'ng-lan-shih*.

*chiku*<sup>1</sup> on the mountains in the vicinity of the two districts of Ina in Shinshiu seeded on a large scale, and that all the culms afterwards withered. The facts appear to be these, that when the seeding took place, the people crowded into the hills to collect the grain, of which they obtained so much that it was impossible to carry it all away in one day. Carrying baskets suspended from their necks, they entered the bamboo thickets, collected the spikes that had seeded, shook the grain down and gradually got it all together. Those who worked hardest obtained as much as five or six bales of bamboo seed. They ground it, made the flower into small dumplings and puddings, and were able to eat it for several days in succession without getting tired of the taste any more than of fern-powder (*amabi-ko*), Pueraria starch (*kuzu-ko*) or powdered pine-bark.<sup>2</sup> A sort of *saké* can also be brewed from bamboo seed, which though it is rather sharp to the tongue does not otherwise differ in taste from ordinary *saké*. The people of Shinshiu have what they call *suzu-men* prepared from bamboo seed. The bamboo seed is collected, and pounded in a mortar by the aid of a water-wheel till it becomes fine and white. Or it is ground fine in a stone mortar, put into a sieve with twice the quantity of corn, adding one-tenth of brine, well stirred round and kneaded, then slowly pulled out into fine threads, then put into a box to which heat is applied. This preparation is said to be of a delicate flavour, resembling vermicelli. Not long ago the *sasaz* which grows so abundantly on the mountains near Koma-

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<sup>1</sup> i.e. the *go-hu* wand bamboo. *Go-hu* is the wand bearing white paper, placed in front of a Shinto shrine. [Trans.]

<sup>2</sup> This is from a note of Mr. Tanaka Yo-hiwo.

ga-take in Kōshiu seeded, and some Shinshiu people taught the inhabitants how to use it for food. Since then the crop harvested is about 1500 sacks (containing  $4\frac{1}{10}$  of a *koku*, or 2 bushels),<sup>1</sup> a family of five or six persons collecting as much as from 5 or 6 sacks to ten. (There were fourteen villages that had gathered 100 sacks and upwards). The utility of bamboo seed has been demonstrated. Dr. Oscar Kerner of the Agricultural College at Komaba near Tōkiō has compiled a table of the chemical analysis of *sasa* or *chinaki-zasa* from the Yamanashi prefecture, which shows the richness of bamboo seed in nutritious elements. The result of the chemical analysis of *sasa* seed shows that its chemical composition is the same as that of wheat or rye.

#### BUNGO-ZASA OR PHYLLOSTACHYS RUSCIFOLIA

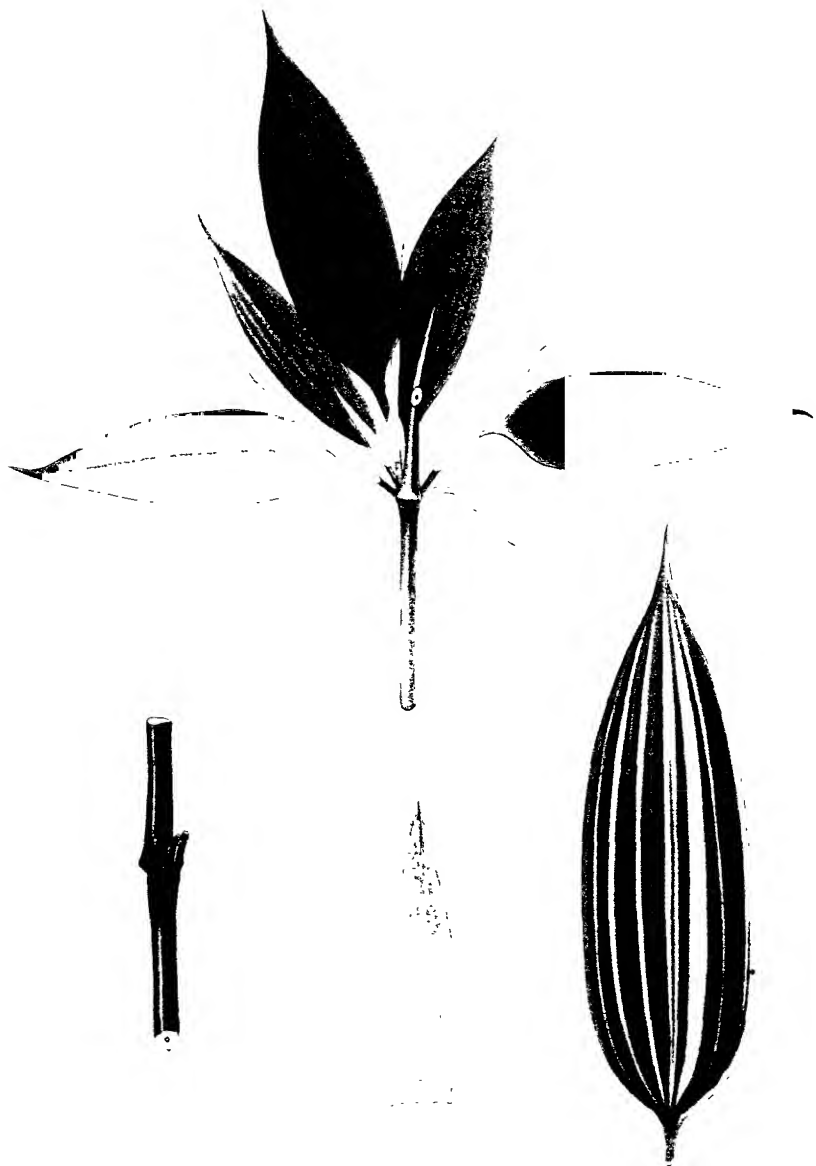
(Phyllostachys Kumasaca, Munro. Bambusa viminalis,  
French gardens: B. ruscifolia, Siebold.)

Bungo-zasa (written 豊後笹), also known as *okame-zasa*, *Iyo-zasa*, *Tōtō-zasa*, at Arima in Settsu *Inano no sasa*. According to the Japanese Encyclopaedia this plant bears five leaves at each joint, hence the name *go-mai-zasa*. The Ji-kin-shō (地錦抄) says it was originally introduced from the province of Bungo, whence the ordinary name. The *Kei-yan chiku-Fu* informs us that at various local fairs at the end of the year it was the practice to sell masks of Okame<sup>2</sup> woven of this bamboo which gave rise to the name *okame-zasa*. It grows

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<sup>1</sup> The *koku* = 4.9629 bushels.

<sup>2</sup> The fat-cheeked damsel of ancient Japanese legend. [Trans.]



*PHYLLOSTACHYS RUSCIFOLIA*  
(BUNGO-ZASA OR GOMAI-ZASA)  
½ nat. size, a variegated leaf (full size)





from two to three feet in height. The stems are slender,<sup>1</sup> but the nodes prominent, the leaves thin and mainly resembling those of *Phyllostachys Quilicoides*. At each joint, where the leaves spring from is flat, and there is a groove in the centre of which rises a ridge.<sup>2</sup> On the side where there are no leaves it is round, and in shape very like a small stem of the *Phyllostachys* mentioned. It flourishes well in a clay soil, so that the stems of plants growing in suitable moist ground with plenty of loam grow stout and long and thickly together. It does not grow in stony soil. This bamboo is converted to various uses. Of it are made different sorts of baskets, smoking trays and chopsticks, also toys. The Japanese Encyclopaedia remarks that "the *gomai-zasa* grows a foot or more in height, the leaves are a deep green, resembling those of the *Shino-dake* but shorter. Five leaves grow together on each stem, and it is of a luxuriant habit. It is planted in gardens for ornament." This bamboo bears transplantation easily. Grown in the corners of gardens it not only adds to the appearance, but is also of great practical utility. As it is a densely growing plant it may be planted as a hedge with excellent effect.<sup>3</sup>

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<sup>1</sup> There is a clump of this bamboo at the Botanical Gardens in Tōkiō, growing perhaps four feet high. The stem measures  $\frac{1}{2}$  in. in circumference. [Trans.]

<sup>2</sup> This is a very marked characteristic. [Trans.]

<sup>3</sup> The branches begin to spring about the third or fourth node above the root, each branch being from  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in. in length, with generally only two tiny nodes, and bearing only one leaf at the apex. But the general rule is that five branches are borne by each node, three growing outwards from the flat side, and two towards the semi-circular side of the stem. The middle leaf of the three is larger than the two outer ones. At the extreme top and bottom of the stem there are usually only three leaves instead of five. The colour of the stem is mostly green, but sometimes of a

## JITCHIKU (Solid Bamboo).

This plant variety has several synonyms, all with the same meaning.<sup>1</sup> It grows at Ichi-u-zan in the province of Awa in Shikoku, and on Fukura-shima, one of the islets at Matsu-shima in Ō-hiu. It is to be bought at the latter place. The genuinely solid stems fetch high prices, those having a small fistula being cheap. The island of Chuk-do<sup>2</sup> in Corea is famous for them. Those grown in Shimo Ina district in Shinshu are known as Inamura-dake. The leaves and branches resemble those of the *hotai-chiku* (*Phyllostachys*

purplish brown, and the internodes, which seldom exceed more than 3½ inches in length, zigzag slightly from joint to joint. The larger leaves measure about 4 in. by 7 in., have a well-marked midrib, and seven lateral veins on each side of it, the reticulation being exceedingly fine. The edges are armed with very fine teeth, which can be more easily felt by running the finger along them than distinguished by the naked eye, though visible under a common magnifying glass. As Mr. Freeman-Mitford points out, the foliage bears a resemblance to that of the butcher's broom, whence Siebold gave the specific name *ruscifolia*. It certainly ought not to be called *kumatsa*, a (which is a corruption of *kumatsa*), that being an entirely distinct plant. *Tenmei*'s (osier-like) is not as characteristic as Siebold's name.

The dimensions of a specimen from the garden of the Akasaka Palace were as follows :

length	6 ft.	4 inch	
2nd internode		9½ "	
3rd "		9 "	
4th "		8 "	
5th "		6½ "	
6th "		6½ "	
girth		1½ "	
largest leaf,	6 inch by 1½ "		[Trans.]

<sup>1</sup> 實心竹, 實中竹, 滿心竹.

[Trans.]

<sup>2</sup> There are three islands so named. 1. Eden Is. off Quelpaert ; 2. one on the coast of Chhung-chhōng-do ; 3. one on the coast of Kang-wōn-do.

aurea), the grooves on the internodes being deep. Large specimens attain a length of over twenty feet, with a diameter of over a *sun*. This bamboo is not solid at both ends, the part nearest the root exhibiting the peculiarity to a greater extent, while at the other end there is a small fistula about the diameter of a needle. Sometimes the *madake* (*Phyllostachys Quiloi*) and *hachiku* (*Ph. Henonis*) growing in poor soil are found to be solid through one or two internodes above the root. The creeping root-stock in particular is often solid. According to the statements of people who bring *jitchiku* for sale from Matsushima, there is a plantation there of this variety of bamboo, but it is found that only a proportion of the culms prove solid on being cut, most of them merely shewing a pipe of which the walls are thicker than is usual with other bamboos, while the fistula is smaller; and a good number have to be cut before a culm is found which is entirely solid. From the fact that *Phyllostachys Quiloi* and *Ph. Henonis* present this appearance when grown on poor soil, it would appear that though there is a variety of which the interior is filled with tissue, it is a characteristic of the bamboo in general to be hollow, and it is quite natural therefore for the *jitchiku* to possess a small fistula.<sup>1</sup> It is used for seals, and walking-sticks, the more slender specimens serving as riding-whips. It is stated that very large specimens of the solid bamboo are found in China. Should it be possible to have a flourishing plantation of large *jitchiku*, there would doubtless be a large demand for the canes.

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<sup>1</sup> It is clear from the foregoing that the so-called *jitchiku* is not a species, nor even a variety, but merely a sport, the occurrence of which depends on circumstances of soil and nutrition. [Trans.]

At the village of Asake in the district of Shimo Ina in Shinshiu lives one Miyanoshita Sōjirō, who grows the solid bamboo, manuring it once a year with barley bran and horse-dung, which he calls *In-zai-chiku* (seal-bamboo), but no large quantity has as yet been brought to market.

HŌRAI CHIKU. (*Bambusa disticha*, F. M.,  
*Bambusa nana* M.)

The Chinese name is 鳳尾竹 (*fung-wei chu*, Phoenix tail bamboo). In Tosa it is known as *Doyō-chiku* (土用竹), and *Shun-yō-chiku*. In Banshiu it goes by the name of *Sanshō-dake* and in Satsuma by that of *Kō-gan-chiku*. This species is of two sizes. The larger, known as *U-sen-chiku*\* is much grown in Suruga, where it is used for hedges. The leaves spread out like the fingers of a hand, and are arranged like a feather fan, from which fact it gets its name. The smaller variety is also known as *hō-ō-chiku* (鳳凰竹), and is a 'sport' of the other. It is grown in pots as an ornamental plant. The leaves are short, and grow in shape like those of the *Torreya*<sup>1</sup> *nucifera*. Planted round gardens it attains a height of from six to eighteen feet, the internodes being two feet long. It is of a slender habit, and very tough and flexible. It may be divided by beating into fibres excellent for the preparation of slow matches. The fistula is exceedingly fine, and is occupied by a core like a peeled rush, without any coating of bast.

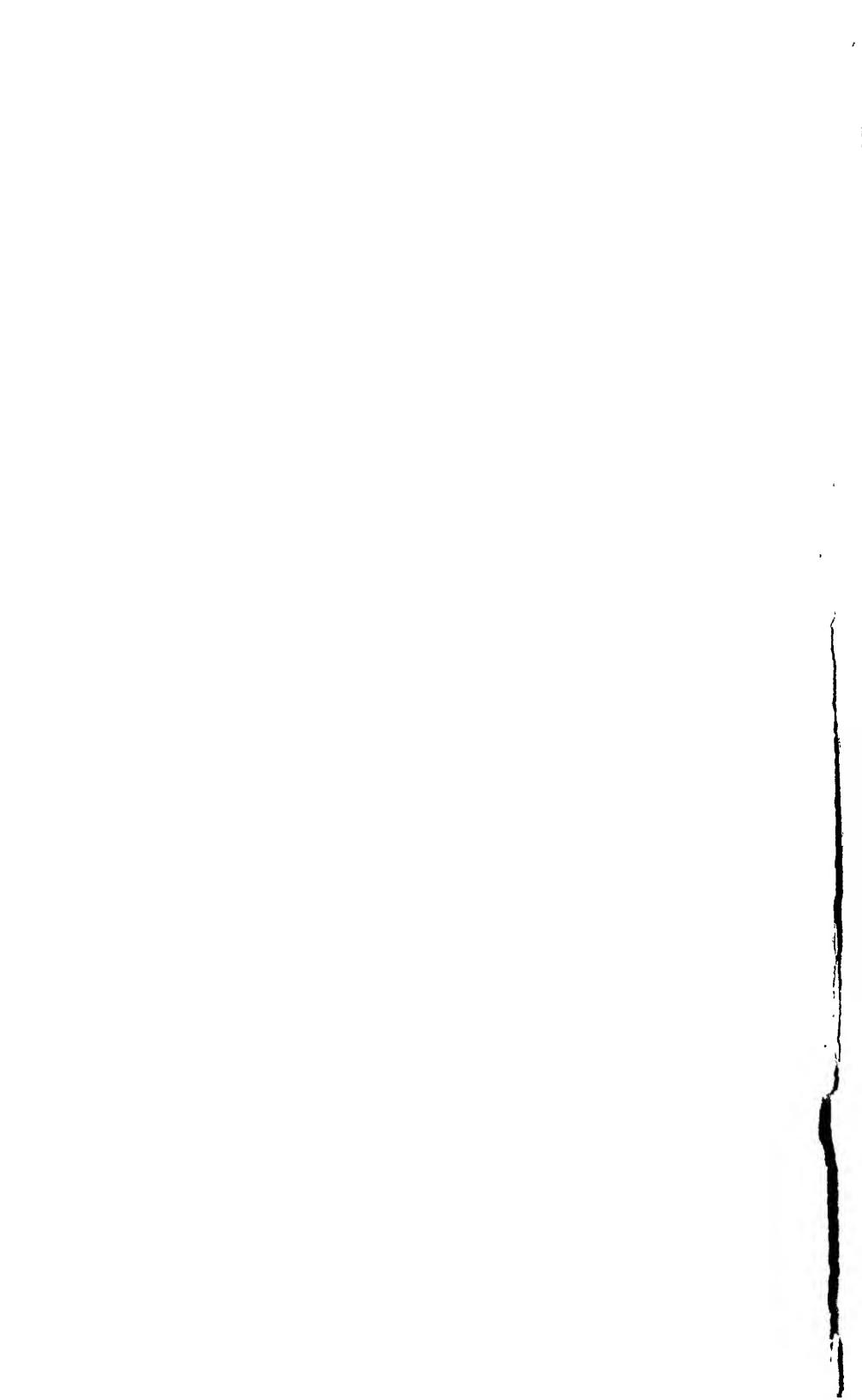
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\* i.e. Feather fan bamboo, from the way in which its leaves spread out.  
[Trans.]

<sup>1</sup> In Japanese *Kaya*, classed as a coniferous tree, but belonging to the yew family.



BAMBUSA NANA  
(HŌŌ-CHIKU)



Hence it is styled *Tsūshin-chiku*. In neglected hedges roots are found hanging down from the insertion of the branches, curling upward in the form of a fish-hook. The upper part lengthens into a culm. From the root other roots branch out, gradually increasing in number so as to form a bole, from which fine hair-like roots grow downwards, but as they cannot reach the soil, they stop growing after attaining a *sun* or two in length. From the bole a number of stems grow closely together, of which the inner ones bear branches. This bole attains the size of a  $\frac{1}{2}$  bushel measure,<sup>1</sup> and yet is held on to the parent stem by a single root-fibre. Should it be hit with violence, it comes away suddenly, and if stuck in the ground will give rise to a dense growth. This bamboo likes damp soil, and when planted near water lets its roots hang down. Owing to this habit, the *hō-ō-chiku*<sup>2</sup> grows luxuriantly when planted in a flower pot filled with water. About Honjo and

<sup>1</sup> That is 1 *to*. = exactly 0,4963 bushels.

<sup>2</sup> The Kei-yen chiku-Fu gives additional particulars, namely that the stem resembles that of the *yadaike* (*Phyllostachys bambusoides*), being about the thickness of a chop-stick, or even less. It grows to a height of two or three feet, with internodes three to four *sun* in length. The branches are solitary, but after a while a bud springing at the insertion of a branch will develop into a second branch, but it never has branches in threes or fives like the *medaike* (*Arundinaria japonica*.)

The sheath is very persistent. The leaves are like those of the *madake*, broad at the base, pointed at the tip, 1 *sun* and 4 or 5 tenths long, 3 tenths wide. At the base of the leaf are very short brown hairs. The leaves are from nine up to thirteen in number, the first being large, and the rest successively diminishing in size, the terminal leaf being three-tenths of a *sun* in length, and one-tenth in breadth. It is of a caespitose growth, and mingled with the larger stems described will be found others extremely slender. In Suruga it is planted as a hedge, and attains a height of five or six feet, the leaves being then large in proportion.



Kameido in Tōkiō it may be seen growing as a hedge. There it goes by the name of *tañō-chiku*, while in Kiushiu the local name is *chun-chiku*, and its habit of putting forth roots from the insertion of the branches prevails exactly as in the case of those grown in Suruga. If the tip be cut off when the culm is young, roots grow from the insertion of the branches, developing into a bole, but this does not happen if the amputation of the tip is delayed until it has made some progress in growth. It sends up sprouts at all seasons, but chiefly during the dog-days, from the end of July to the middle of August. Hence it has been called *dogō-chiku* (Dogdays-bamboo). Its leaves unfold in September and October.

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The stem is perfectly cylindrical, without any trace of a groove. A plant in my garden, the year it was taken out of the pot in which it originally grew, threw up shoots as much as 5 ft. 9 in height, the longest internode of which measured 9 inches, with a circumference between  $7/12$  and  $8/12$  of an inch. The sheath is shown in the accompanying drawing. It is distinguished from all other bamboos by the way in which the leaves are set at right angles on the branches. The longest culm bore buds on the lowest two nodes, an incipient branch on the 3rd node, 4 on the 4th, 6 on the 5th, 8 on the 6th, 10 on the 7th, 7 on the 8th, 5 on the 9th, 5 on the 10th, 1 only on the 11th. The branches develop from the top downwards, and in doing so push off the sheath, which then curls round one of the outermost branches. In this it resembles the *Arundinarias*. To determine however whether it is *A.* or *Bambusa* we have yet to see it in flower. The leaves bear small spines closely set along both edges, perhaps more conspicuously on the left edge seen from the branch, and no reticulation can be seen with an ordinary magnifying glass. The leaf is broad at the base, tapering off at about  $3/4$  of its length to a fine point. [Trans.]

TAISAN-CHIKU (*Bambusa vulgaris*).

Another name for this species is *daimin-dake* (大名竹). In China it is usually known as Lung-t'ou-chu\* (dragon's head bamboo). Florists grow it in pots, pretty generally, under the name of 泰山竹, Big-mountain Bamboo. The leaves are broad and large, measuring over two *sun*, and the stem has a girth of six or seven *sun*. The branches are far apart, the nodes flat, the sides of the pipe thin, the whole appearance of the culm resembling a large *ashi* (*Phragmites communis*, a large reed). Formerly this bamboo was imported, and planted in the public garden at Nagasaki, but gardeners now grow it in pots or in the open ground. Whether it is that the Japanese climate does not suit it, the fact remains that it has not yet been successfully cultivated, and we do not hear of plantations of it. It has no creeping root-stock, but the bole shows above ground, the root and nodes being close together, growing like a dragon's head, whence the Chinese name. Its sprouts come up in August or September, and the culm is tall and straight, of a very sturdy habit. But when the winds of autumn arrive and the temperature diminishes, it suddenly stops growing, the tip and leaves wither, and if great care is not taken it will often die altogether. It is important therefore to ensure that it is kept warm. According to the *Kei-yen Chiku-Fu* it is a large species with delicate leaves, putting forth its sprouts in the 8th or 9th moon, which grow very large; the sprouts are tender and have an excellent flavour. The sheath having been removed, it should be soaked in water for a day or two, then boiled and

eaten. Otherwise it is rather bitter. This bamboo is abundant in Satsuma, and the Chinese import the shoots in increasing quantities as an article of food. At Nagasaki it is to be found in the Botanical Garden, but is rare in private possession. In Satsuma it goes by the name of Tō-kin-chiku.\* Both stem, branches and leaves are of large size, and the nodes depressed like those of the *ashi* (*Phragmites communis*). It reaches a height of 20 to 30 feet, with a girth of from 8 or 9 *sun* to a foot and 3 or 4 *sun*. The sprouts make their appearance in summer, and have an agreeable sweetish taste. It is common in the district of Ibusuki in the province of Satsuma, and resembles both bamboo and *ashi*, or rather something between the two. In some specimens the stem has longitudinal yellow streaks, others are without. The bole is caespitose, the nodes being crowded together underground, with innumerable hair-like roots growing thickly from between them. If some trouble were taken to extend its cultivation, it might hereafter become of great utility. There are specimens of the bole, stem, leaves and branches in the Museum at Tōkiō.

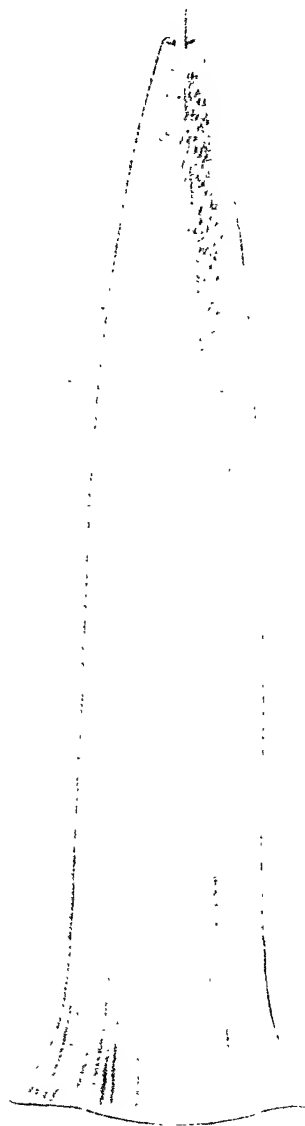
TAIMIN CHIKU (*Arundinaria Hindsii*, var.  
graminea, F.-M.)

This is a kind of *mudake*<sup>1</sup> (*Arundinaria Japonica*), and is commonly called tai-miō-chiku (大 妙 竹) also *daimiō-duke* (大

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\* 唐 金 竹. Mr. Freeman-Mitford says that this species is not hardy in England. Op. cit. p. 217.

<sup>1</sup> That is to say, it is an *Arundinaria*.



ARUNDINARIA HINDSII. VAR.  
GRAMINEA  
(TAIMIN-CHI-KU)  
- Nat. size



名竹). Its classical names were Awo-ba fuye-dake,<sup>1</sup> futaba fuye-dake and simply 'fuye-dake.' In ancient times it was called 臺明竹 from the fact of its growing on the hills round 臺明寺 (a monastery) on Awoba-yama at the village of Shimidzu, district of Sō, in the province of Satsuma. An old writer states that in the reign of Tenji Tennō a piece was cut and made into a flute of very sweet tone. The Emperor gave it the name of Awoba Flute Bamboo, and from that time onwards the locality was required to furnish the court with bamboos for flutes.<sup>2</sup> This species when grown in a warm situation puts forth shoots all the year round, hence the

<sup>1</sup> Green-leaf flute bamboo; two-leaved flute-bamboo; flute-bamboo.

Chinese names are 四季竹 and 四時竹, both meaning 'Bamboo of the four seasons.'

<sup>2</sup> Up to here from the *Kei-yen Chiku-Fu*, which goes on to say:

The plants brought from here and cultivated at Yedo attain a height of 15 or 16 feet and a girth of 3 *sun*. The first two or three nodes above the root are close together, not more than 3 or 4 *sun* between them. Above that the internodes lengthen out to 8 or 9 *sun* or even to 1 foot 5 or 6 *sun*. The first or 2nd nodes above ground are surrounded by rootlets, much as is the case with the *shi-hō chiku* (*Bambusa quadrangularis*). The lowermost branches are in threes or fives, but from the middle of the culm upwards they are as many as seven or eight. The branch sheaths are persistent. The leaves are slender, and are arranged in eights or nines.

In the case of a plant growing in the translator's garden the principal dimensions were as follows. Height 11 feet 6 inches. Longest internode 10 $\frac{1}{4}$  in., girth of the same 2 inches. The largest leaf on a young stem was 10 $\frac{1}{2}$  inches by  $\frac{3}{8}$  in. with well-marked reticulation and spines irregularly planted along both edges. But an ordinary leaf taken from a mature stem was only 7 $\frac{3}{4}$  in. by  $\frac{1}{8}$  in., the spines being more numerous on the left than on the right edge. This bamboo differs from Hindsii, of which botanists regard it as a variety, by the pendulous habit of the top, and the much lighter green of the culm, as well as its smaller diameter, which may be taken at one half of that of Hindsii.

Chinese name 'Bamboo of the Four Seasons,' but in Tōkiō and its neighbourhood it has shoots only during the summer season. Its internodes are sometimes as much as two feet in length, the leaves long and narrow and of a bright green. The sheath is persistent. Its root has numerous hair-like root-lets, and the plant is erect. It is said that flutes made from stems of this bamboo grown on rocks and crags can be heard to a great distance. It has a creeping root-stock, which spreads freely, and exhibits terminal buds which if pulled up above the ground develop into culms. If a warm situation be chosen for this bamboo it will flourish luxuriantly. There is a small variety cultivated in pots as an ornamental plant, which looks like a dwarfed *Kanzan-chiku* (*Arundinaria Hindsii*), but is in reality different. The leaves of *A. Hindsii* are tough, while those of the *taimin-chiku* are soft. In the province of Chikugo there is a variety known as *daimin-dake*. This forms small groups among the rice-fields. The old culms are of a yellowish brown colour, and the peasants use it for making slow matches, also for oil-press baskets. In form it is said to resemble the ordinary *m-dake*.

The Kei-yeu Chiku-Fu speaks of the *F m i-chiku* (陽明竹), or *taino-dake*, alias *Kotō-chiku* (廣東竹), and also mentions the Muramatsu-dake grown at Muramatsu in Echigo. The writer has not seen these, but supposes them to be merely synonyms for the *Taimin-chiku*.<sup>1</sup>

<sup>1</sup> The following is what the work referred to (vol II, f. 20 v) states —

"There is another kind named *taino-dake*, *dai-ni-yō* (? *taimin*) *chiku* or *yōmei-chiku*, ten or twenty feet high, with a diameter of 8 or 9 tenths of a *sun*, or even more. The nodes resemble those of the *Kan-chiku* (*Phyllostachys*—

Hemonis), the internodes being 8 or 9 *sun* in length. The branches begin from the 12th or 13th node, and are in pairs or threes, and then every node up to the top bears six or seven, being quite bushy. All these branches are shorter than those of ordinary bamboos, measuring 6 or 7 *sun* or over a foot, their nodes being very close together, not more than 1.4 or 1.5 *sun* apart. With respect to the leaves, there are two opposite ones at the tip,\* and four below arranged alternately. But from the fact that there is a small dried sheath below the six belonging to a leaf that has fallen off, it is plain that they are really in sevens. The two terminal leaves are the longest, measuring 5 or 6 *sun* by '6 or '7 of a *sun*, the four lower leaves being a little smaller, but there is no uniformity in this matter. For the first 12 or 13 nodes above the root the stem is cylindrical, and then for four or five internodes bearing branches there is a groove somewhat longer than in the case of the *me-dake* (*Arundinaria*). Beyond that point the grooves are deeper, like those of *o-dake* (*Phyllostachys*), as if the cylinder had been pared away. The branches are channelled in the same manner as the upper part of the main stem. Also, under the first one or two nodes that bear branches there is always a small yellow bud destined to develop two or three branches the following year, just as in the case of the *Hotei-chiku* (*Phyllostachys aurea*). The sheaths of the culm fall off as the sprout grows upward, but those of the branches are persistent, just like those of the *me-dake* (*Arundinaria*). In a clump there will be cases where the yellow buds appear on the first or second nodes, in others they begin on the fourth, fifth, sixth or seventh. Unlike other bamboos, there is no groove above the yellow buds. Some stems bear pairs of branches on the 8th or 9th node, and above that have five or six at each node throughout. Others at the 15th node have a single branch, and above that they are in threes, fives, sevens or even eights. Sometimes there are no yellow buds near the root, but four branches on the 4th node, with three on the 5th and 6th, and above that five or six. Again, perhaps there will be two node bearing branches in pairs, with the next solitary, and then the two following may have three branches each. Sometimes the two or three nodes near the root develop rootlets all round, in the manner of the 'square bamboo,' and other stems are entirely without these appendages. There are various differences according to the height of the culm or its age, so that it cannot be fully described from a single specimen."

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The foregoing is a specimen of the careful examination bestowed by the author of the *Kei yen Chiku-Fu* on the plants known to him. With

\* This, as pointed out in another case (p. 46 note), is a mistake. [Trans.]



NARIHIRA-DAKE (*Arundinaria* S. moni.)

Another name for this bamboo is *Wagrō-chiku* (和合竹). In from it is between *madake* (*Phyllostachys* Quiloi) and *medake* (*Arundinaria japonica*), the leaves resembling those of the latter and the nodes those of the former. Its habit is tall and erect, and delicate, reaching a height of fourteen or fifteen feet, with a girth of from 2.5 or 2.6 *sun* to 3 *sun*. The leaves are long and large, 6 or 7 *sun* by .7 or .8 *sun* to 1 *sun*.<sup>1</sup> From the first node upwards a groove occurs alternately on either side of the stem, narrower and more shallow than in the case of other bamboos. Its leaves and branches are very luxuriant and beautiful. But the top of the culm even in old stems is flexible, hanging down to one side. If planted in a warm

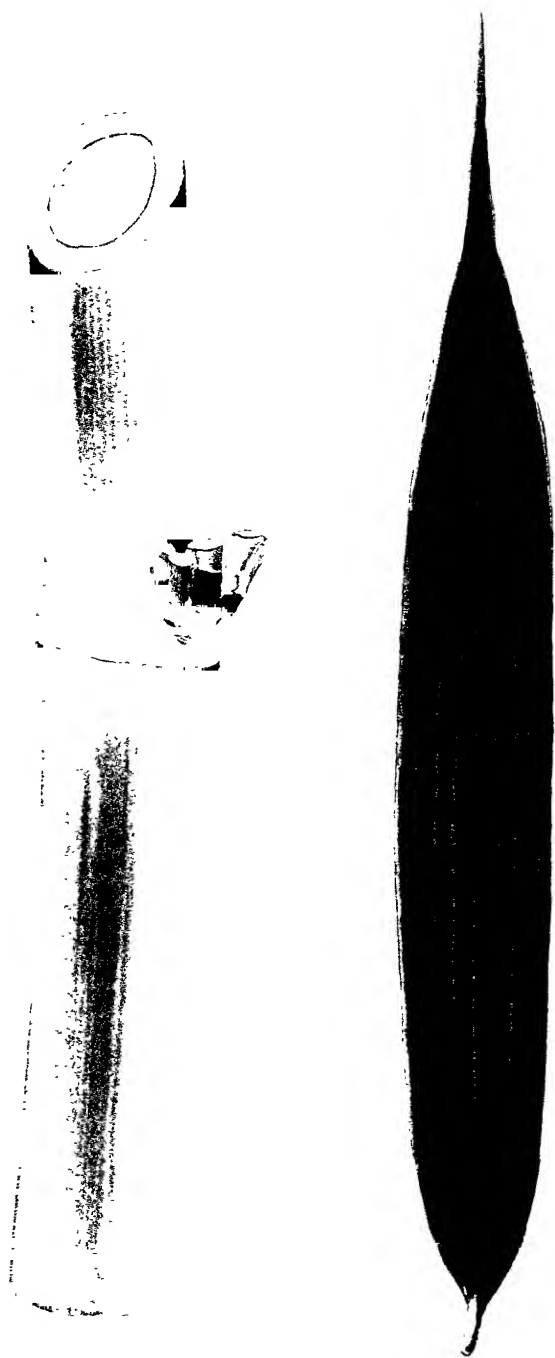
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regard to the Muramatsu dake, of which he gives some account at f. 15 v. of vol. II, he reports on the stem only, not having seen the leaves. But he infers that they must be of large size, because of the semicircular form and great depth of the grooves on the internodes, which he says is a characteristic generally accompanied by largeness of leaf. The internodes he describes as not more than 3 to 3½ *sun* in length, though in other respects the stem resembles that of the *yadake* (*Phyllostachys bambusoides*).

[Trans.]

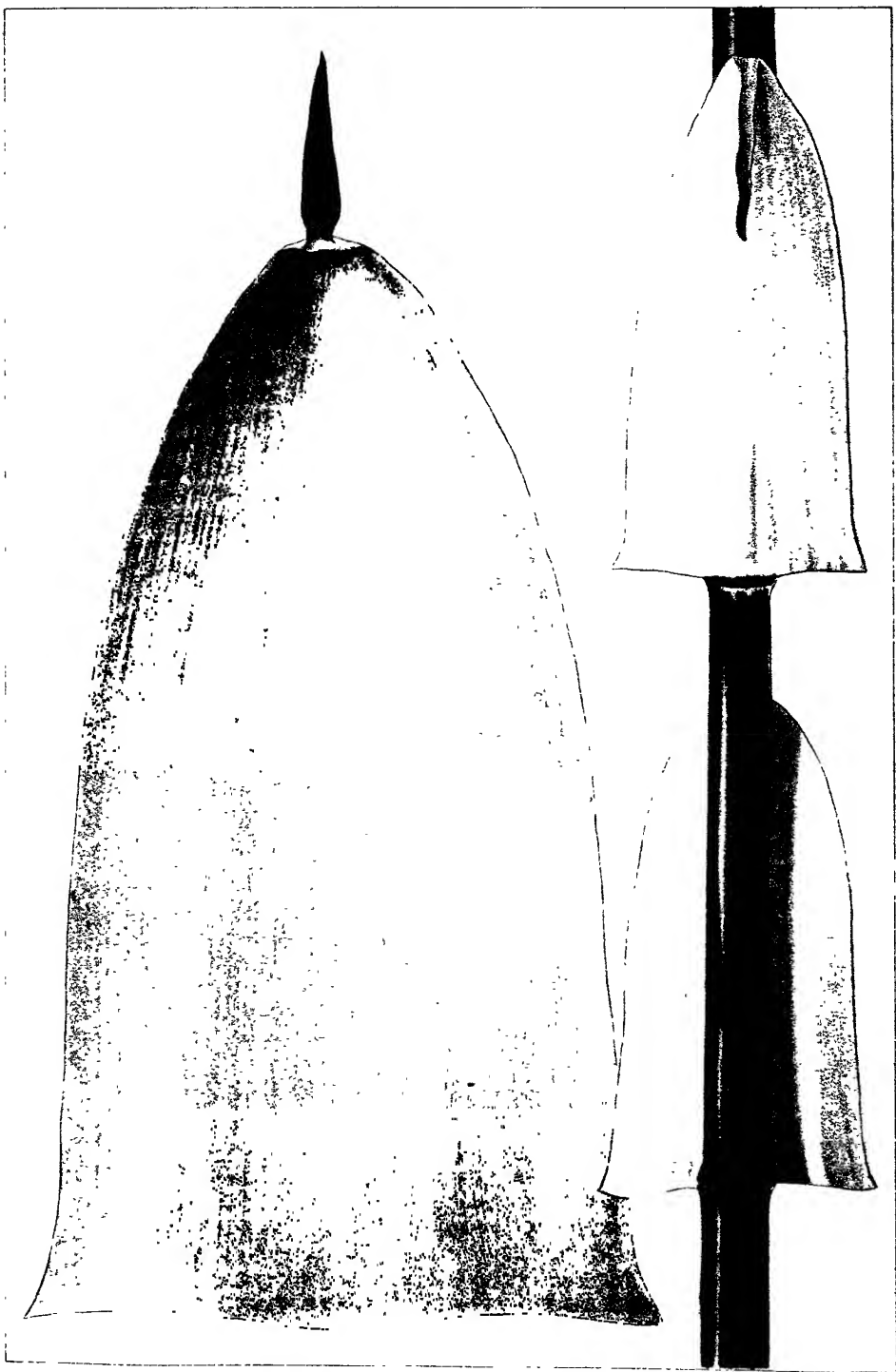
<sup>1</sup> The dimensions of a culm taken from a plant in the garden of the British Legation were as follows: Height 19 feet; longest internode 12½ inches, girth 3½ in. The leaf was 6½ in. long by ¾ to 1 in. wide. This stem bore no branches until the 15th node was reached, but there was a bud at each node from the 7th to the 14th, and a very faint groove along the side of the internode from the bud upwards. These buds would no doubt have developed later on into branches. The culm zigzags slightly from one node to another.

The sheath is of light green throughout and bears a long and slender pseudophyll of the same colour. There are no hairs at its insertion on the sheath. The sheath soon dries up and falls off. A very full description of this species will be found at P. 59 of Mitford's "Bamboo Garden."



*ARUNDINARIA SIMONI*  
(NARIHIRA-DAKE)





ARUNDINARIA SIMONI  
(NAPHIRA-DAKE)  
*Sheath full size; Stem on a small scale,  
showing sheath still adhering.*



situation it grows luxuriantly. About Tōkiō the young culms must be protected against frost. A soft deep clayey soil is to be preferred. The sheath is tougher than with other species, its inner surface smooth, useful for tea scoops.

The Japanese Encyclopaedia remarks: "Narihira-dake resembles the *nayo-dake* (Arundinaria Japonica), but its leaves are like those of the *medake* (Phyllostachys Quiloi). It is called after the celebrated Narihira, whose features were those of a woman. It is of the caespitose class, and the young culms shoot up close to the parent plant.

According to the Zō-ho Chi-kin-shō (増補地金抄)<sup>1</sup> the Narihira-dake resembles the male bamboo (Phyllostachys), but its nodes are those of the female (Arundinaria).

The Kei-yen Chiku-Fu<sup>2</sup> says that the statements that the leaves of the Narihira-dake resemble those of the female bamboo, and that its nodes are like those of that species are equally erroneous, and an examination of the plant confirms this opinion.

<sup>1</sup> Vol. V. f. 16v. This work was published in 1710.

<sup>2</sup> See Vol. II. f. 42 v. Our author has written in a hurry. The work he refers to says: "The leaves of the Narihira are like those of the *me-dake* (female bamboo), and the nodes like those of the *o-dake* (male bamboo, i. e. Phyllostachys). But according to the statements of the Japanese Encyclopaedia and Zō-ho Chi-kin-shō the leaves are like those of Phyllostachys Quiloi and the nodes like those of the *medake*, both of which are erroneous.

The Kei-yen Chiku-Fu gives the following description:—

From the first node above the root there is a groove accompanied by a yellow bud on alternate sides of the stem. This groove reaches up to the lower edge of the node above, but is much narrower and more shallow than with ordinary bamboos. Usually branches are not borne until the seventh or eighth node is passed, and then the first is solitary. The next three or four nodes severally bear three branches, after which they number four or five. Of the branches in threes the centre one is 2 feet 7 or 8 *sun* in length,

## TAISHŌ-CHIKU (蕩竹).

*Taishō* is the pronunciation given in the Nihon Chiku-Fu. The description in that work is evidently taken from the Kei-yen Chiku-Fu, and is here replaced by the section devoted to it in the latter book, which is fuller and more trustworthy, as the author had personally examined a plant. [Trans.]

“Komachi-dake, in Chinese 蕩竹 (*táng-chu*). In Loochoo known as *malako-lake*.<sup>1</sup> It is to be now<sup>2</sup> seen in the garden of Mr. Aoki at Benten-Kōji, turning out of Sotode Machi in Honjō. It is 15 feet high, with a diameter of .6 or .7 of a *sun*, the nodes seeming prominent like those of the *chiung*<sup>3</sup> but much flatter. The internodes are over a foot in length, each node bearing three branches, which are much longer than in the case of most bamboos. The leaves are in groups numbering from seven to thirteen, their shape resembling that

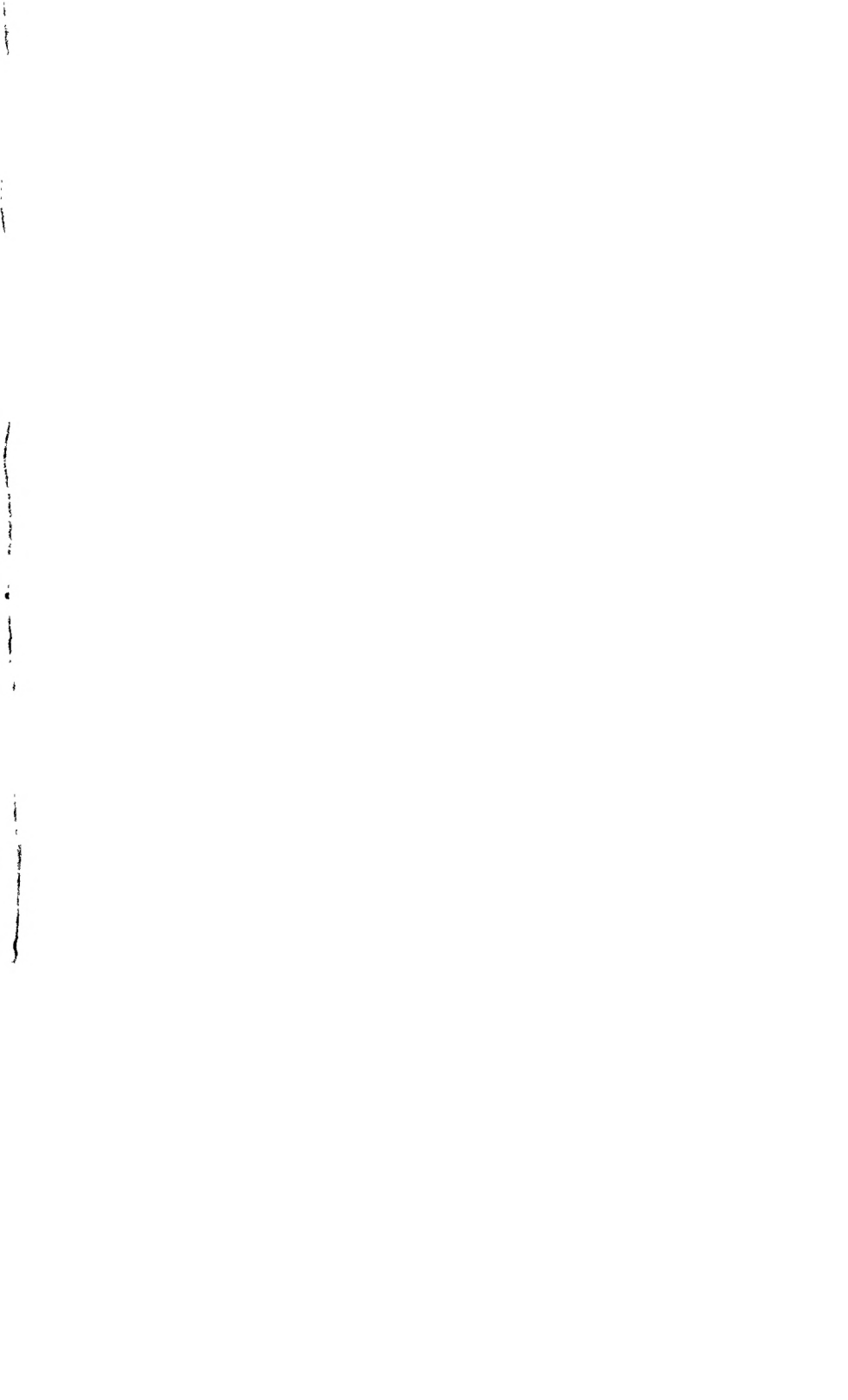
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the side branches being shorter, say only 2 feet. Of the branches in fours one is but 4 or 5 *sun* long, being less than the shortest of the branches in threes. The leaves resemble those of the *medake*, but are longer, and are grouped in sixes or sevens. . . . Along the centre of the leaf runs a slender pale yellow midrib, with seven parallel veins on either side, extending from base to tip of the leaf. At the base of the leaf as in the case of the male bamboo there are always some fine brown hairs 2 or 3 tenths of a *sun* long. This plant closely resembles one of the so-called Taimin chiku (大名竹), the internodes being likewise 8 or 9 *sun* long, but the branches are longer, and so the habit appears less dense. This is the look of the young culms, but in the older stems new sheaths make their appearance on the additional branches, and then the foliage is more luxuriant.

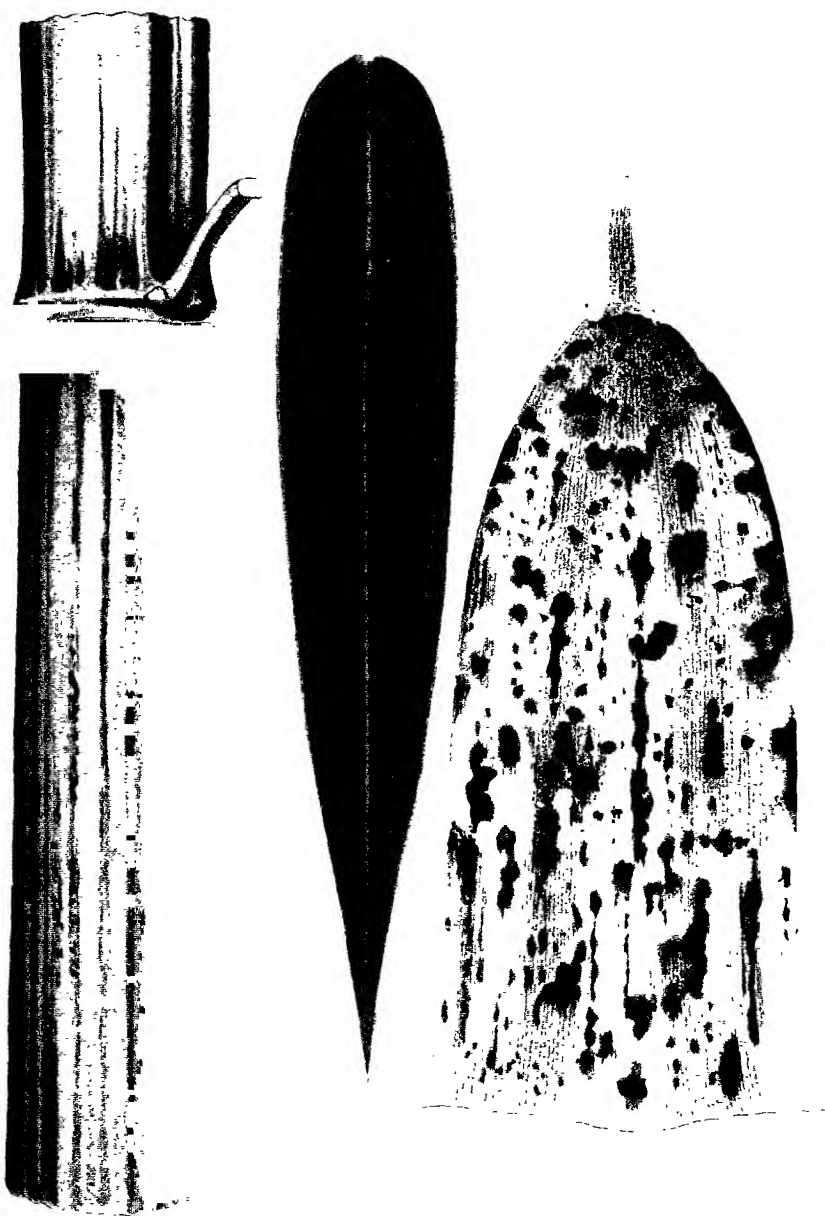
<sup>1</sup> Mātiku, as I am informed by Mr. Y. Okakura. [Trans.]

<sup>2</sup> That is in 1828, at the time when this book was written. It would be a hopeless task to look for this specimen now, after all the changes in Tōkiō. [Trans.]

<sup>3</sup> Possibly the *Phyllostachys Heterotis* is meant. [Trans.]







PHYLLOSTACHYS MARLIACEA  
(SHIBO-CHIKU)

of the leaves of the *madake* (*Phyllostachys Quilicoides*), but much larger, in fact as big as those of the *kumazasa* (*Bambusa palmata*). At the base of the leaves are fine brown hairs, like those of the *ma-dake*. Its sprouts, like those of most bamboos, come up in the 4th or 5th moon (May to June), but in the autumn other small sprouts develop above the radical node which in the following year become branches. The Chu-pu Siang-lu states that in the case of plants growing "south of the passes" large sprouts develop in autumn by the side of the root, but this does not occur in Japan. This is owing to difference of climate and temperature. The same work states that the small shoots on the lower nodes if pulled off and planted will take root, which no doubt would also happen in warm parts of Japan, such as Suruga and Satsuma.

The Ni-hon Chiku-Fu adds that this bamboo is found at Ōtsuno in Bungo, where it goes by the name of Ōtsuno-dake, and also on Iwō ga shima off the coast of Satsuma.

#### SHIBO-CHIKU (*Phyllostachys Marliacea* F.-M.)

The Shibō-chiku is a native of Awaji, its branches and leaves being exactly like those of the *ma-dake* (*Phyllostachys Quilicoides*), but its nodes less prominent, and the surface of the stem marked with a number of longitudinal grooves, varying from 1 to 4 *sun* in size. It is also written 皺竹, *shūwa-chiku*. The common expression for 'to wither' is *shibomu*, and the name *shibo* has probably been given to it, because the surface is like that of a young stem shrivelled after being cut. The shrivelled appearance of living flesh is called *shūwa*, wrinkle, hence the other name, as the numerous grooves of the stem look like wrinkles.

The Honzō Ikka-gen (本草一家言) remarks: "In the province of Awa there is a peculiar bamboo known as *shiva-chiku*, the stem bearing numerous longitudinal lines like the wrinkles on a face. A large culm is several *sun* in diameter, and curiosity-fanciers make flower-vases of it. There is another grooved kind called *yama-dike*, but the two are identical."

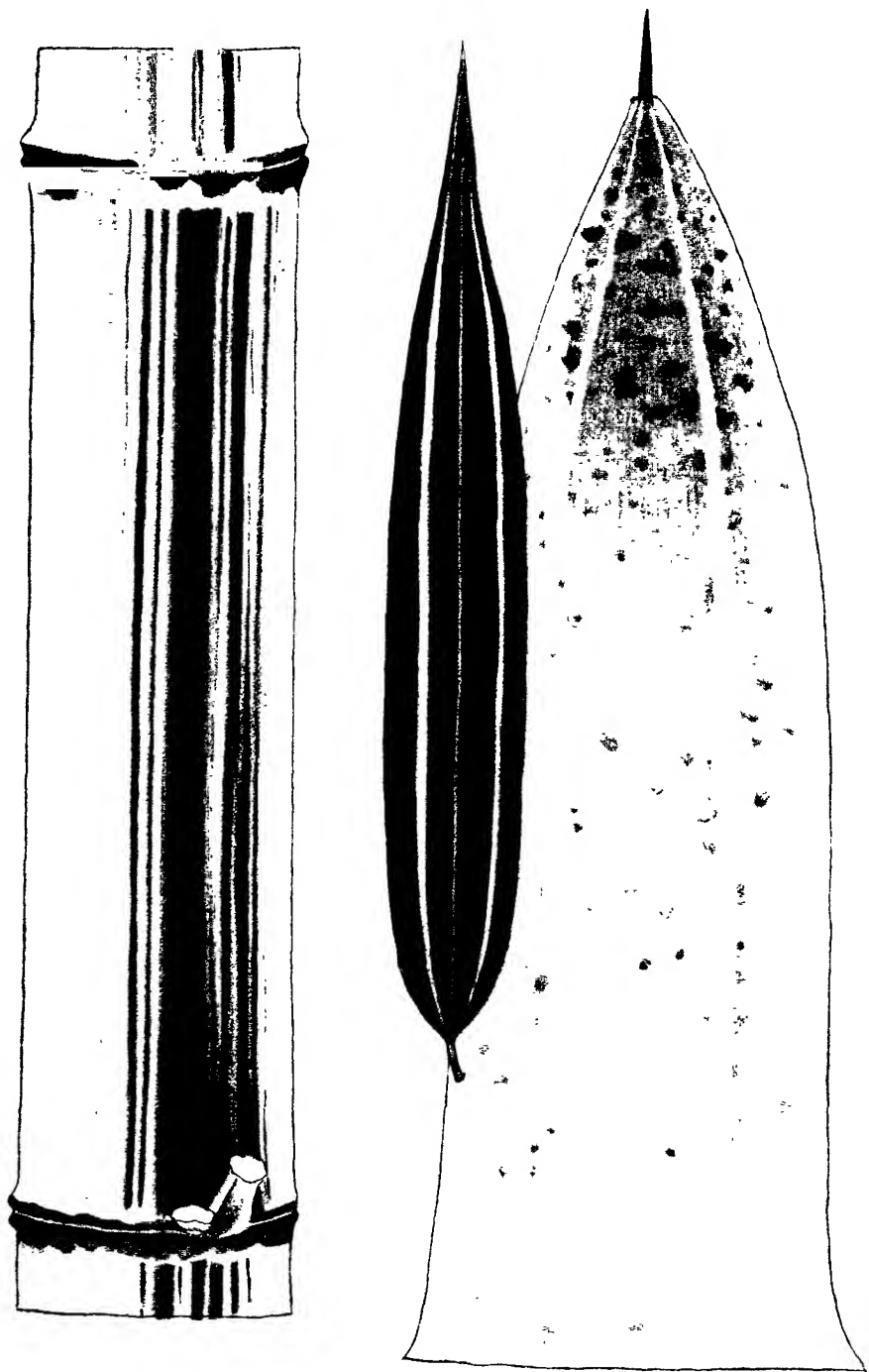
When it is said that this bamboo no longer is grown in Awa alone, but is to be found in other provinces, the real fact is that there are grooved examples of the *madike*. China possesses many species of bamboos, but none of the books speak of *shiva-chiku*, whence it is inferred not to exist in that country. It is a curious bamboo from Awa, that is all. In the time of the former *daimiōs* there were some at Sumoto in Awaji, of which much care was taken, but they have now all been cut down. Though some remain round the houses of the small gentry (*shi-zoku*), if attention is not bestowed on them, they will gradually disappear. Let public-spirited persons take them under their protection.

The root of the *shiva-chiku* spreads upwards, while that of the *madike* extends below. It might seem convenient therefore to plant them together, but it is said that the *madike*, possibly owing to the manner in which it absorbs the nutritive elements in the soil, flourishes exceedingly, while the other gives way and finally dies.

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The Kei-yen Chiku-Fu says little about it, and the probability is that the author of that work had never seen a growing plant, as he describes minutely a portion of a culm that had been sent him from Awa. [Trans.]





*PHYLLOSTACHYS CASTILLONIS*  
(KIMMEI-CHIKU)  
 $\frac{2}{3}$  nat. size; Leaf full size.

KIMMEI-CHIKU. *Bambusa* (*Phyllostachys*)Castillonis F.-M. *Bambusa striata*, M.

Usually written 金明竹 *Kimmei chiku*, also 金竹 golden bamboo and 筋竹 streaked bamboo, also called *shima-dake*, striped bamboo. In the province of Ise the local name is *kin-gin-chiku* (金銀竹, gold and silver bamboo), in Bungo *awoba-dake*, green leaved bamboo, in Tosa *shima-dake*, striped bamboo, in Buzen *hiyon-chiku*.<sup>1</sup>

Large examples of this species reach 15 or 16 feet in height, with a girth of 2 or 3 *sun*, the smaller being only 4 or 5 feet, with the thickness of a finger. The nodes are prominent, like those of the *ma-dake*, the cuticle being yellow with green longitudinal markings, sometimes only one or two. In alternate internodes the colours are generally reversed. Though the cuticle is yellow or green as the case may be, the tissue when cut across differs from that of other bamboos in not being pure white, but tinged with a pale green hue. Its leaves resemble those of the *ma-dake*, and bear two or three narrow longitudinal white markings on the upper surface. The sprouts make their appearance in June, and are edible. On the sheath will be found several green, yellow and red stripes, with purple spots, not unlike those of the *ma-dake*. The beauty of branches, leaves and stem is a perfect picture. At present it is cultivated merely as an ornamental plant for the house or garden. If carefully looked after in a warm situation it will grow into a large clump. A friend of the

<sup>1</sup> Chinese names are 黃金間碧玉竹 i. e. green-in-gold bamboo, 金環碧嵌竹, 斑桃杖竹, 對青竹, 青黃竹 i. e. green and yellow bamboo, 越閃竹, 略金竹, 閃竹, 黃竹, 間竹, 界竹.

writer having placed a root of Kimmei chiku in a flower-pot, filled it up with water and placed it on a stone. But no care was taken to protect it against frost, so that it faded and finally withered away. Thinking there was no help left, he threw it away in a corner of his garden. But to his surprise the withered branches put forth leaves, and the withered root sent up sprouts, which developed into young green culms. He was about to change the dirty water in the flower-pot, when he found the decayed body of a dead mouse under the stone, to which the revival of the withered bamboo was due. He left the water unchanged, and cutting off the withered leaves and branches, took precautions against frost during the ensuing winter. When spring came, he removed the stone, replacing it by earth, and the result of his care was a fine healthy bamboo.

The Japanese Encyclopaedia says: "The *gimmei chiku* (銀明竹) has a white cuticle, the groove corresponding to the branches alone being green. When it withers the green changes exactly as in the case of an ordinary bamboo."

It is suggested in the Kei-yen Chiku-Fu that this change of colour of the *kimmei-chiku* is due to climate, but there is the case of a plant in private possession near the port of Samusawa in Ōshiu of which the larger culms have a girth of 2 to 3 *sun*, the internodes being over 2 feet in length, while the lesser stems are a *sun* or more in girth, with internodes about a foot long. It is a *medake* with two white streaks, respectively 2 and 4 *sun* in width.

The 草木性譜 Sō-moku Shō-fu<sup>1</sup> says that the 黄金間碧玉 (Ō-gon-kan heki-gioku) has a green groove where the rest of

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<sup>1</sup> Vol. III. f. 27.

the internode is a golden yellow<sup>1</sup> with now and then a green streak, the branches being coloured in the same way. The leaves also have yellow streaks. Its sprouts appear in the summer, and the sheath is spotted, like that of the *ma-dake*. Large culms attain a girth of one foot. There is also a variety in which the colours are reversed, that is the groove is yellow,<sup>2</sup> while the rest of the internode is green, with now and then a yellow streak. This should be called 碧玉間黄金竹 (Heki-gioku-kan ō-gon-chiku). Some Kimmei-chiku are yellow with green markings, which is the ordinary form to which the former name applies, while others are green with yellow markings, with a corresponding name. But this is merely due to the relative size of the green markings in each case. It is no matter for surprise if the green and yellow stripes should vary in size according to differences of climate, soil and use of fertilizers. So the Chinese name 青黄竹, green-and-yellow bamboo, is no misnomer. This species is said to have been brought from Corea by Katō Kiyomasa towards the end of the 16th or beginning of the 17th century.

This bamboo produces its sprouts in the same manner as any other kind. If cut between September and December, the green markings will be more or less persistent. It may be used for basket-work, pipe stems, pen-handles and so forth.

<sup>1</sup> This is Mr. Mitford's *Phyllostachys Castillonis*. v. "Bamboo Garden" p. 153.

<sup>2</sup> This is a plant described on p. 154 of that work. The Kei-yen Chiku-Fu says it is rarer than the other [Trans.]



The translator possesses a plant of *Kimmci-chiku* with yellow stem and green grooves, the young culms of which are at first of a red colour, almost as bright as that of the *straw-chiku* (q. v.) He has also some extremely large specimens, the largest of which was 39 feet high before the top was cut off for transplanting, the girth being 10½ inches, and the longest internode 11 inches. The lower nodes bear no branches, and there are no signs of grooves, but where the groove would be in a smaller specimen there is a band 1½ inches wide, consisting of pale and dark green stripes, and in the yellow portion there are narrow green stripes connecting the broad bands above and below. A young culm is entirely green.

### ŌGON CHIKU.

The Chinese synonyms of this plant are 金竹 golden bamboo, 黃皮竹 yellow skinned bamboo, and 黃筍 yellow culm. It is found in Satsuma, Loochoo and the province of Awa at the eastern entrance of the Gulf of Tōkiō. The 竹譜詳錄 Chu-pu siang-lu says that the golden bamboo grows in Kiangsoo and Cheh-kiang, and is altogether like the *Phyllostachys Henonis* (*Ha-chiku*).

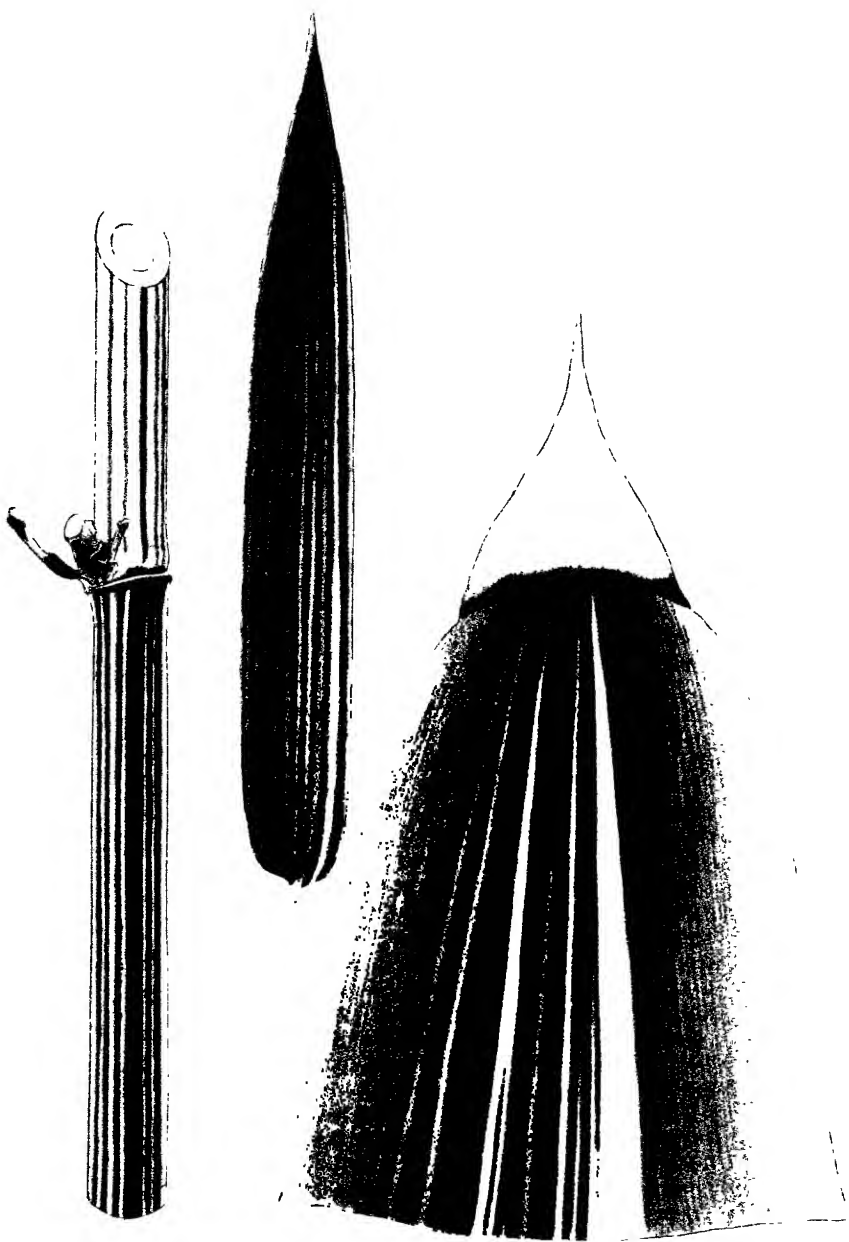
According to the 汝南圃史 (Ju-nan pu-shi) the golden bamboo has a stem of a pure yellow colour like gold.

The Kei-yen Chiku-Fu<sup>1</sup> says the plants grown in Loochoo and Satsuma resemble the *ma-dake* but are smaller. It adds that those which come from Awa attain a height of over twenty feet, and when fresh have not a distinctly yellow colour, but are bright yellow when dry, like pure gold. The Ōgon chiku has the whole stem of an uniform yellow, with no streaks of any other colour. It resembles the 'yellow bamboo with green grooves' as regards its branches and leaves, but the stem differs entirely, so they must not be confounded.

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<sup>1</sup> Vol. III. f. 16 v.





BAMBUSA ALPHONSE KARRI  
(SUWO-CHIKU)

*SUWŌ-CHIKU* (Bambusa Alphonse Karri, F.-M.)

This is also called *Kō-roi chiku* (Corean bamboo). In Chinese 金絲竹 Golden thread bamboo, 白絲竹 white thread bamboo, 刷絲竹 sweeping-thread bamboo, 七絲竹 seven-thread bamboo. The local name in Higo is Roku-shi-chiku, 緑絲竹 green thread bamboo.

The Kei-yeen Chiku-Fu says the stem and nodes resemble those of the *medake* (*Arundinaria japonica*), with a height of 3 to 5 feet and the thickness of a little finger. The internodes are about 5 *sun* (6 inches) long, and the branches are borne in threes, fives or sevens. From the larger branches smaller ones spring, sometimes in couples, but also singly. Those with branches in threes are young plants, above that are the older ones. As in the case of the *medake*, as time goes on, a couple of buds are put forth between the branches in threes and those in fives.

When this bamboo is young the whole stem is of a bright red, as if it had been dyed with sapan wood, hence its name *suwō-chiku*, sapan wood bamboo. The stem bears five or six longitudinal green markings, like a green thread, whence the Chinese name 'golden-thread bamboo.'

The Yamato Honzō speaks of a kind called *suji-take* (line bamboo), which is a *medake*, with white longitudinal lines. It resembles the *daimiō-dake* (大名竹), but is not identical, and is probably nothing else than an old stem of the 'golden-thread bamboo', in which the green lines have changed to white. Hence the Chinese name 'white-thread bamboo.'

This bamboo is said to have been sent from Satsuma as a

present to Tōkiō. Tradition says Katō Kiyomasa brought it back from Corea and planted it in Higo, whence it has spread. The local name is 'green-thread bamboo,' and the Higo people attach much value to it. It was at the General Exposition of 1877 that the writer first saw this bamboo. The name Kōrai-chiku denotes its Corean origin. It is easy to propagate, and it is much grown as a pot-plant. The 'golden-thread-bamboo' is fully described in the *Si-moku Shō-fu*.<sup>1</sup>

SHIKAKU-DAKE (*Bambusa quadrangularis*.)

The Chinese name for this species is 方竹 (square bamboo). It is usually known as 四角竹 four-cornered bamboo, also as 四方竹 four-sided bamboo.

Its appearance resembles that of the *ma-dake*, but it is more delicate, and little more than a *sun* in diameter. The corners are blunt, not truly angular. It looks well converted into walking-sticks, legs of tables or posts of tea-rooms. It is said to have been introduced from Loochoo. When planted

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<sup>1</sup> This work (vol. III, f. 25 v.) describes the *Kim-shu-chiku* (golden thread bamboo) as unable to resist cold and not given to spreading laterally. It is like neither the *hachuku* (*Phyllostachys Henonis*) nor the *madake* (*P. Quiloi*). It grows to a height of ten feet, having a hard culm, and flat nodes. The surface is yellow with green stripes, the leaves having yellow stripes. The sprouts appear in autumn, and are of a purple colour traversed by green stripes. In the following year the young culm develops its branches, and when the leaves make their appearance, the purple streaks turn yellow. The sheath is persistent."

Note by Translator. The uncovered portion of the internode on a young culm is covered with fine bristles, but the sheath itself is quite smooth. Where the pseudophyll joins the sheath there is a small projection bearing hairs, but on the covered side the hairs seem to project directly from the edge of the limbus. The sheath is at first green, and remains so much longer than the limbus, which quickly dries, and becomes of a pinkish colour. For the shape see the accompanying illustration.

in a warm situation it grows to a considerable size, attaining a height of over ten feet. The internodes are from 3 to 4 *sun* long, with a girth of 4 to 5 *sun*. One or two nodes immediately above the ground put forth numerous hair-like rootlets, and above that point every node has warts above it, which seems to indicate a similar disposition to produce fine rootlets. Hence the local name in Sagami, *ibo-dake* (wart-bamboo). The best time for transplanting it is during the rains. It is also much propagated in the rainy season by cutting lengths of two or three internodes and planting them in the ground, when the wart-like protuberances lengthen out into hairy rootlets. The cuticle is of a pale green colour and rough to the touch. Compared with the *maake* the leaves are narrower and smaller, and are very pointed at the tips. The branches, which begin to grow from the 12th or 13th node above the ground, are short and slender. On young branches there are 3 to 4 leaves, on older ones 5, 6 or 7. The sprout of the square bamboo appears in the summer months in some cases, in others it is delayed till the autumn. The latter only develop their branches and leaves during the ensuing year. The sheath has small purple spots and the sprout is of an agreeable flavour. It is well known that this bamboo does not everywhere produce its shoots at the same time of year. It is said that in the district of Kōza in the province of Sagami the shoots come up in January, while in the district of Kuka in the province of Suwō they are delayed till the end of autumn or the beginning of winter, and it is not till the rainy season of the following year that the sheaths fall off and the branches and leaves develop. In the district of Yoshikawa in Tōsū the sprouts show them-

selves about the time of the autumnal equinox, and they are particularly good eating.

The Kei-yen Chiku-Fu quotes the Tanshiu Dzuchiku (丹州圖竹) to the effect that "the square bamboo comes from Higo. But it is now found at various places in Musashi, larger specimens being a span or more in girth. When the plantation is old and the culms have reached their full growth, they are now and then found with a diameter of over 2 *sun*. The writer had himself seen flower-vases made of stems over 3 *sun* in diameter. There are some pretty ones marked with lines, supposed to come from Loochoo, very different from the ordinary sort. Cut with a saw they show a square section."<sup>1</sup>

The Honzō Kōmoku Keimō says: "The square bamboo comes from Loochoo, but is now much grown in all parts of the country. It has a diameter of 7 or 8 *sun*, and is square without angles. Its whole surface is rough like sand. For 3 or 4 nodes above the ground it has rootlets projecting all round like thorns. If these nodes be cut and thrust into the earth they take root readily. The stems are used for walking-sticks. In China large bamboos of this square form are said to exist."<sup>2</sup>

The 竹譜詳錄<sup>3</sup> says: "The square bamboo exists in various parts of the two Cheh, the provinces of Kiangsi, Kiangsu, Anhui, Kwangtung and Kwangsi.<sup>4</sup> The leaves and branches are like those of *Phyllostachys Quilioi*. But the

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<sup>1</sup> Kei-yen Chiku-Fu, vol. IV, f. 8 v.

<sup>2</sup> Bk. XXXIII f. 12 v.

<sup>3</sup> Chu-pu Siang-lu.

<sup>4</sup> See Playfair, Cities and Towns of China, p. 201.

nodes and stem are square like the 益母草.<sup>1</sup> In late autumn it puts forth sprouts, which develop into culms in the following year. Tall specimens attain a height of over 20 feet. There are no very large stems. It looks well with its pillar-like form."

It is said that in China the square bamboo is sometimes found solid. Those grown in Japan have a thin pipe, and their tissue is soft. They look well when used for walking sticks and for other small articles. The general form of the bamboo is cylindrical, and this species alone is square, for which reason it has been regarded as a curiosity. A method exists of shortening the internodes. When the sprout is about to appear above ground, the sheath is stripped off, and the internodes become curiously contracted. These deformed specimens are used for the verandah railings of tea-rooms and libraries.

The sheath is of delicate texture, and hangs very loosely to the young culm. Its upper portion is fringed with fine hairs, and the pseudophyll is exceedingly small, projecting from the straight end of the sheath, which is perhaps not more than 1, 12 in. broad at the tip, like a tiny needle. [Trans.]

#### KŌKŌ-CHIKU.

This is commonly known by the name of Nankin-chiku (Chinese bamboo). The Chinese names for it is 孝順竹, bamboo of filial obedience. The Kei-yen Chiku-Fu<sup>2</sup> adds 慈竹 kind bamboo, 義竹 Righteous bamboo, 子母竹 Mother and child bamboo, 兄弟竹 Brothers bamboo, 慈姥竹 Kind old woman bamboo, 王祥竹<sup>3</sup> the Bamboo of Wang-Siang, 釣絲竹, Angling line Bamboo, 桃絲竹<sup>4</sup> Peach line Bamboo, 赤竹 Red

<sup>1</sup> Yakumosō, or *Leonurus sibiricus*, Nat. ord. Labiatae.

<sup>2</sup> Vol. IV, f. 35 under the heading *Nankin-dake*.

<sup>3</sup> One of the Twenty four Paragons of Filial Piety.

<sup>4</sup> 桃 having nearly the same sound as 釣, one being *t'ao*, the other *t'iao*.



Bamboo, 紫雲蓋竹 Purple cloud canopy Bamboo, 籠竹 Basket Bamboo, 秋竹 Autumn Bamboo, 四季竹 Bamboo of the Four seasons, all different names for one species. Tradition says that the Chinese Buddhist priest Taopên brought it with him when he became a naturalized Japanese, and having planted it on the hill by Sōfukuji, the Chinese temple at Nagasaki, built a cell there, to which he gave the name of 竹林庵 Chiku rin An, or Cell of the Bamboo grove. Hence this bamboo was called Tō-chiku (i.e. Chinese bamboo) or Chikurin-chiku. In the growth of the sprouts, the summer ones are said to come up inside the parent plant, and keep it cool, while the winter ones come up outside and keep it warm. Hence the popular name Kōkō-chiku, Bamboo of Filial Piety. The subsequent cultivation of it at Fukuoka and Hakata in Chikuzen is attributed to the initiative of the former *daimiō* of Chikuzen, Kuroda Nagahiro.

The culm and branches of this bamboo resemble those of the *Taimn-dake* (*Arundinaria Hindsii* var. *graminea*, F.-M.), but it is a different species. The leaves vary in length from 7 or 8 *sun* to 2 or 3, and in width from over a *sun* to .5 or .6. The culm varies in height from over 20 feet to 6 or 7. It grows densely, a single clump containing at times several hundred stems. The root is caespitose, and does not spread. It loves a warm climate and a sandy soil, hence even in Chikuzen, wherever exposed to the northerly winds of winter, it dies down, and does not put forth its leaves before the warmth of spring comes on, the sprouts making their appearance in August or September. The people boil them as a rare dish, out of the proper season. They are tender and have an agreeable sweet taste. The

sheath is persistent. It is used for tea-scoops, being light and smooth.

The Yamato Honzō says: "According to the Pên ts'ao the 'loving bamboo' (慈竹) is also known as the 'righteous bamboo' (義竹). It grows clump-wise without spreading, and is grown as an ornamental plant. Possibly this is the 'Chinese bamboo' (*kara-take*) recently introduced. It is also known as the Nanking bamboo. The 天寶遺事 states that there is a caespitose bamboo, the sprouts of which do not spread abroad, hence its name 義竹."<sup>1</sup>

The 秘傳花鏡<sup>2</sup> says "The 孝順竹 (bamboo of filial obedience) has long and slender stems, forming a large clump. In the summer its sprouts come from the inside and produce coolness, which they transmit to the parent bamboo. In the winter they come up outside and afford protection to the parent plant by covering it up. This is why it is called 'loving filial-affection'."

The Honzō Kōmoku Keimō says: "The 'loving bamboo' has a slender stem, not more than 6 or 7 feet high. Its sprouts grow close together, not externally."<sup>3</sup>

The Kei-yen Chiku-Fu,<sup>4</sup> quoting the 益部方物略記 (I-pu Fang-wu liao-chi) says: "The 'loving bamboo' has caespitose roots, which do not spread. There are several other varieties. Those of which the internodes are 8 or 9 *sun* in length are

<sup>1</sup> Quoted from the Kei-yen Chiku-Fu vol. IV, f. 36.

<sup>2</sup> Vol. IV, f. 3 of the Japanese reprint.

<sup>3</sup> Quoted in the Kei-yen Chiku-Fu, vol. IV, f. 36. The original passage is in Bk. XXXIII, f. 19.

<sup>4</sup> Vol. IV, f. 36 v.

called 籠竹 (basket bamboo). That which attains a foot between the nodes is called 苦竹 (Bitter bamboo). That which has branches hanging towards the ground is called 釣絲竹 (Thread-hanging bamboo). Canes with long internodes and a smooth cuticle are made into hats."

There is a kind of 'loving bamboo' resembling the *hō-bi chiku*. The kind mentioned in the Kei-yeu Chiku-Fu as having a stem and branches like those of the *Hō-bi-chiku*, but longer leaves, is the 'loving bamboo' of the Hōnzō Kōmoku Keimō, while the variety just described is the 'loving bamboo' of the Yamato Hōnzō, and is the same as the 'bamboo of filial obedience' described in the 秘傳花鏡,<sup>1</sup> the 'loving bamboo' of that book being another sort. For it says "the 'loving bamboo' has a solid stem, and long internodes: it is weak though strong looking. Its slender toughness suits it for use instead of wistaria tendrils."

The *Kōkō chiku* does not grow in a dense clump except in warm situations. A ship-broker residing at Kōbe had some plants sent from Chikuzen, but found after the lapse of years that it did not flourish. In 1881 a root was brought from Chikuzen to Tōkiō, but in spite of the care taken to protect it from the cold in winter, it withered and died. It may safely be inferred that the sudden change of soil and climate was the cause in both these cases.

KANAYAMA-DAKE. (*Bambusa metallica*, F.-M.)

This plant was discovered by Mr. Shirono in 1880 at the goldmines at Yamagano in the district of Kuwabara, province

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<sup>1</sup> Vol. IV. f. 4 v.

of Ōsumi, hence its name. Since then it has been found from time to time on the neighbouring hills. It is a sort of *Kumazasa* (*Bambusa palmata*) with purple markings on the stem. It is very tough, and the pipe is unusually thick, like the *Shakotan-chiku*<sup>1</sup> from the province of Shiribetsu in the *Hokkaidō*. Most bamboos that do not possess a creeping root-stock produce buds on the stem from the knots, beginning from the 4th and as far as the 8th knots from the root. But this species and the *Shakotan-chiku* produce buds at every node of the main stem, which in their turn become stems, just like those which spring from the underground buds of other species, which is the remarkable point about them. There is a specimen at the Museum in *Tōkiō*, which shows that the parent stem has produced from each knot buds, which developed into culms taller than the original stem. The specimen has been deprived of both tip and root, and yet measures seven or eight feet in length. The first branch-culm is longer than the parent, while the third projects beyond the 2nd. If one of these stems be severed from the parent and planted in the ground, it will grow. The surface of the cane is marked with dark brown spots, but the colour is not the same in every case, being lighter or darker according to circumstances. Some are almost black, others much lighter. Although it is not so elegant as the *Siangfei* bamboo (see above p. 61) for the manufacture of literary utensils, it may be applied to various useful purposes. Since its discovery it has been chiefly employed for bookshelves and pen-handles.

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<sup>1</sup> In Mr. Freeman-Mitford's opinion (which the translator shares) these two kinds are identical.

The 秘傳花鏡<sup>1</sup> (Pi-ch'uan hwa-ching) mentions a bamboo called 思摩竹 (ssū-ma-chu), the peculiarity of which is that it has buds which grow from the knots, and after these have developed into culms, the knots of the latter send forth shoots. Perhaps this may be the same as Kanayama-dake and Shakotan-chiku.

There is another sort found at the village of Nishi Soya, district of Mima, province of Awa in Shikoku, which is locally known as *Boshime-dake* and *Sakae-dake*.<sup>2</sup> It has no brown spots on the culm like the Shakotan-chiku and Kanayama-dake, but resembles the ordinary *shino-dake*, and does not grow thicker than a thumb, but every year about the month of April, as it grows taller, buds are produced between the nodes, which develop into stems, exactly as in the case of the Shakotan-chiku and Kanayama-dake. These buds or sprouts are boiled, or roasted in the ashes, or eaten prepared with vinegar and *miso*. The leaves are used for wrapping up rice-cakes, and

<sup>1</sup> Vol. IV. f. 4 of the Japanese reprint.

<sup>2</sup> This seems to be *Tera-fu* (or simply *tera*-) *dake* found on the Ifakone mountains, which is quite a different species from *Bambusa laydekeri*, though often seen growing with it. The stem resembles that of *B. laydekeri*, but differs from it in the manner it has of putting forth single branches from even the lowest nodes, which often grow to a greater length than the parent stem. The leaves are rather longer than those of *B. laydekeri*. The sheath of the young shoot is green, closely set with stiff bristles, which is a distinguishing mark. The base of the pseudophyll bears small bunches of hairs. There is a small thicket of it at *Ashinoyu* in the grounds of a ruined Buddhist temple behind the village. It does not seem to be mentioned by any writer on Japanese bamboos, and is probably a new species. In the third or fourth year the stem is in places covered with a black fungoid growth, which when washed off leaves the stem stained irregularly of a light black. Hence the name *tera-fu*, tiger-mottling. See the last section in this volume. [Trans.]

are valued for their fragrance. The culms may be used for making library utensils, sticks with which to hang up pictures on their hooks or for walking-sticks.

#### KAWASHIRO-DAKE.

The *Kawashiro-dake* is also called *Kashiro-dake* and *Shira-dake*, Chinese names being 莠竹<sup>1</sup> and 水白竹.<sup>2</sup> It is a sort of *ha-chiku* but having longer internodes, and reaching a height of 25 or 35 feet. The stem is hard, and the sheaths white, whence the name *kawa-shiro-dake* (white sheathed bamboo). What is known in Chikugo as *Shira-dake* is the same. In the diary of a journey made by Mr. Tanaka Yoshiwo he notes that it is a well-known plant at the village of Hoshino, district of Kami Tsuma, in the province of Echigo. Its culm, he says, is like that of the *madake*, and it resembles the latter also in having no spots on the sheath. From the whiteness of the sheath it has got the name of *shira-dake*. It is much valued for the thongs of *zōri* (sandals), but the stems cannot be turned to any account except for basket-work. A horseload of the sheaths is worth 70 yen (£ 7). The village of Hoshino produces three thousand bundles annually, each load weighing 33½ lbs. avoirdupois, and valued at from 1 yen 20 sen to 1 yen 50 sen (2 s. 5d. to 3s.). They are all despatched to Fukushima, where they are sorted into various qualities. A good quality is also produced at Ōhakari, Kago and Kita Kawada.

This bamboo sends up its sprouts later. When the shoots of the *Hachiku* and *Madake* are already ten and two feet high respectively, that of the *shira-dake* scarcely exceeds a foot.

<sup>1</sup> Violet bamboo.

<sup>2</sup> Water-white bamboo.

The sprout differs from that of the *ha-chiku*, resembling in the main that of the *ma-dake*. Round Tōkiō the branch sheaths of the *ma-dake* are gathered for making the upper soles of *zōri* (sandals), the sheath of the culm having brown spots, which make it unsuitable except for the inferior class of *zōri*. But the branch sheaths are without spots, are of a white colour and thin, and are thus suitable for the soles of clogs and for the better quality of *zōri*. But the soles of the best *setta* (sandal<sup>1</sup>) and of *zōri* were always made of sheaths known in the trade as *kudari* ('up-country'), which are nothing else than sheaths of this bamboo sent to Tōkiō by way of Ōsaka.

#### MAGARI-DAKE.

In the Hokkaidō are produced bamboos known as *magari-dake*, and they are also found in Ōshiu and Dewa. They are small bamboos closely resembling *ashi* (a reed known to botanists as *Phragmites communis*). The terminal bud of the creeping root-stock grows up into a culm, and consequently the portion near the root is curved. It was formerly supposed that this form resulted from the pressure of overlying snow, but that is not the case. It is simply that a terminal bud has grown into a culm. At the Exposition of 1877 a so-called *nuno-biki-dake* was shown, which came from the village of Akatsu, district of Asaka, in the province of Iwashiro, which was nothing else but the *magari-dake* from the Hokkaidō. This specimen is now in the Museum. The length of the stem is a little over 8 feet, its thickness near the root being that

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<sup>1</sup> Differs from *zōri* in having the hinder part of the sole shod with iron.

of a thumb. The leaves are 7 *sun* long by 1 *sun* wide, and smooth.

We have heard a native of Echigo speaking of the *magari-dake* call it *jin-dake* (陳竹). He described it as being of the same character as the *ma-dake*, and 7 or 8 feet high. The ends of the root grew up into culms. Consequently when cut they were all curved alike, and fences made of them looked very well. The sprout made its appearance in August, just as in the case of the *kan-chiku* (*Bambusa marmorea*). Perhaps it is identical with that species. It is said to be abundant between Echigo and the Aidzu district. Cold regions have their own species of bamboo in great abundance, but they do not grow erect as in warm climates. When good sorts are transplanted from warm into cold climates, the culm becomes stout and thick at the root, and becomes gradually slender towards the tip, not growing of equal thickness from end to end as in warm regions. Thus sorts like the *magari-dake* when grown in a warm climate will probably send up sprouts in the same manner as the *hiki-chiku* (*Bambusa disticha*, F.-M.) and *kan-chiku*. But in a cold climate the sprout trying to come up straight, but prevented from doing so by want of warmth, at first spreads underground, waiting for the advent of warmer weather, and then springs up into a culm. This is the natural working of a cold climate.

Experience shows that bamboos without a creeping root-stock produce a number of hair-like rootlets, and mostly send forth buds underground from the third and fourth nodes of the root, which is always provided with these hair-like rootlets as far as the seventh or eighth node. The sprouts of the *magari-*



*take* in a warm climate would grow up straight from the nodes on the root of the parent plant, and the nodes which give out these hair-like rootlets, when above the ground would have instead small warts, like the square bamboo and the *kan-chiku*. And in a cold climate the nodes which bear the hair-like rootlets spread below the surface and do not spring up into a culm till all those rootlets have grown. This is why all the lower ends are curved, and not because the terminal bud develops into a culm, as has been erroneously supposed. For the bamboo in question has no creeping root-stock. Such plants as the *kanyama-take*, which grow in warm climates, produce buds from each node of the parent bamboo above ground, and these branches in their turn are longer than the parent stem. This is probably merely the effect of the climate.

*FUTAMATA-DAKE* (forked bamboo.)

The Chinese call these 天親竹 (heavenly parent bamboo); 雙竹 (double bamboo); 雙歧竹 (double-branched bamboo); also 合歡竹 (rejoicing-together bamboo); 雙梢竹 (double-tipped bamboo); 駢竹 (coupled bamboo); 扶竹 (helping bamboo); 相思竹 (mutually affectionate bamboo); 桃鍼竹 (peach-hair-pin bamboo) and so forth. Also 瑞竹 (lucky bamboo). This is a sport which sometimes occurs in a plantation, just like a tree with two, three or four leaders. But the latter is common enough, and not worth regarding as a curiosity. In the case of the bamboo it is unusual, hence is regarded as a rarity, and gets the name of 瑞竹 (lucky bamboo). The writer has seen such forked stems of *Phyllostachys mitis* in the possession of a florist at Negishi in Tōkiō, and at the village of

Angiō in Ashi-date district, province of Musashi. At about the fourth or fifth node above the root, the stem divided. Sometimes the sport takes place at the tenth or fourteenth node. The Kei-yen Chiku-Fu has a drawing of one that divided into five stems, and speaks of others that had eight or nine, and even as many as eighteen stems.

According to the Japanese Encyclopaedia there was a forked bamboo at Tennōji near Ōsaka, which was a plant of *Ha-chiku* (*Phyllostachys Henonis*).

The Yamato Honzō explains the 扶竹 as being a double bamboo, and quotes the 竹譜 (Chu-fu) of the Chinese writer 王子敬 (Wang Tzū-ching) in regard to it. The sprout it seems was called 合歡. In Japan, it adds, it is a rarity, but is mentioned in the 耶那代醉編 (Rō-ya Dai-sui Hen).

The Kei-yen Chiku-Fu says:<sup>1</sup> "The varieties of the bamboo are particularly numerous. At the monastery of 廣嚴寺 (Kwang-yen-szū) at Hangchow there was a whole plantation of bamboos having double culms. The most curious case was that of a bamboo rising out of the top of an old tree, and growing luxuriantly, in shape like a serpent or dragon coiled up."

Not long ago in the garden of Otani Enzai there was a double bamboo, the top of which grew out of an old decayed pinetree; it was a *ha-chiku* and exactly corresponded with the

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<sup>1</sup> The following is a quotation from a Chinese work, given in the *Kei-yen Chiku-Fu*, and not an original statement of the author of that book.

[Trans.]

curious specimen said to have existed at the above-named monastery.<sup>1</sup>

The 秘傳花鏡 (Pi-ch'uan Hwa-ching) speaks of a double bamboo growing at the West Hills at Wulin in Chehkiang<sup>2</sup>, the peculiarity of which was its long culms and slender leaves. The culms grew side by side, and their colour was particularly beautiful.

The Kei-yen Chiku-Fu cites innumerable other cases of bamboos with double culms, most of them from Chinese books.<sup>3</sup>

All these cases are mere sports, and if people like to regard them as good or bad omens, let them indulge their fancy. Only, in transplanting them, let great care be taken to dig them up with plenty of soil round the bole, and bind it together carefully with cords.

#### *OKINA-DAKE* (Old man's bamboo.)

Usually written 翁竹, also called 耄目竹 (mokume-dake). In the 竹譜詳錄 (Chu-pu Siang-lu) it is called 間道竹 (striped bamboo). The *Okina-dake* is of the same kind as the *Ha-chiku*, having 3 to 5 pale yellow stripes along the upper and under surfaces of some among the entirely green leaves. The leaves of the tip and the young leaves are sometimes green without white stripes. The Zō-ho Chi-kin-shō (增補地錦鈔)<sup>4</sup> says that the *Okina-dake* has white leaves with green stripes, which seen

<sup>1</sup> This passage is a note in the Kei-yen Chiku-Fu, vol. IV. f. 21 v.

[Trans.]

<sup>2</sup> Near Hangchou. See vol. IV. f. 3 v. of the Chinese work quoted.

[Trans.]

<sup>3</sup> Abridged from the original. [Trans.]

<sup>4</sup> Wrong citation. It is from the supplement entitled *Kō-eki chi-kin-shō*, vol. I. f. 22 v. pub. in 1719.

from a distance look as if it were covered with newly fallen snow. It is a variegated form of *ha-chiku*, and much valued by florists, but not much grown now. It is a beautiful ornament to a garden.

The 竹譜詳録 says the 間道竹 (*Chien-tao-chu* (striped bamboo) grows in the mountains of the Two 浙 (Two Cheh)<sup>1</sup>, and is also found cultivated in gardens, its culm resembling the 'water bamboo' (水竹), but with the nodes closer together. The leaves are like those of the 毛頭竹 (hair-end bamboo), very long and slender. On their upper surface are pale yellow stripes, 5 to 7 in number, and they are sometimes as many as fourteen or fifteen in a bunch.

There is another sort called 水晶竹 (*sur-shi-chiku*, Rock crystal Bamboo) of the same species as *ha-chiku*, the variegation stripes being wider than in the case of the *Okina-dake*, and of a pure white. Another name for it is 雪山竹 snow-mountain bamboo. It was formerly much cultivated by florists, but is no longer to be seen.<sup>2</sup>

*RIŌ-SŪ-CHIKU* (Dragon's beard bamboo.)

Also known as 龍綜竹 (*Riō-so-chiku*, dragon thread bamboo). It used to be formerly imported from abroad, but the writer has not heard of its being grown in Japan. But in April of the present year<sup>3</sup> a wild bamboo was found near the hills at Yokosuka in the province of Sagami, not far from Yokohama, the culm of which was as slender as a needle, or

<sup>1</sup> See Playfair's "Cities and Towns of China," p. 201.

<sup>2</sup> This seems to be taken from the 草木錦葉集 (*Sō-moku Kōm-yō-shū*) 2nd series, vol. IV. f. 1.

<sup>3</sup> 1885 seems to be meant.

as thin as a thread. Its leaves also were small, like those of the ordinary *sasa* (bamboo grass). A number of these slender stems were growing together in a clump, without any branches. Those which were found under trees were taller, and bore fewer leaves. When exposed to snow or frost it withered, but of those which were protected by other plants or grew in a sunny exposure, and experienced neither frost nor snow, about half survived the winter, the other half perishing. But from the dead plants fresh culms sprang up about April. The people of the locality call it *ito-take*, and it may perhaps be the same as the *Rū-sū-chiku*.

According to the 秘傳花鏡 (Pi-ch'uan Hua-ching) "the Dragon's beard bamboo grows in the mountains of Ts'in-chou<sup>1</sup> and Cheli-kiang. Its height is scarcely a foot, and the culm as slender as a needle, fit for planting in a basin. But it should not be exposed to snow or frost in winter."<sup>2</sup>

The drawing given in the Kei-yen Chiku-Fu (vol. V. f. 40 v.) shows it to have branches. But the bamboo we speak of is of the same character as the *me-take*,<sup>3</sup> which is quite different from the *me-sa*, and has no branches. The writer is cultivating it, to see whether it can be kept alive. It is a sort of *sasa*.

<sup>1</sup> Now called 沅陵郡; See Playfair's "Cities and Towns of China." It was apparently in Hunan.

<sup>2</sup> Vol. IV. i. 4.

<sup>3</sup> i.e. is an *Arundinaria*.

## SOSETSU CHIKU.

This is a variety of bamboo with extremely long internodes, found at Yanagawa in Chikugo. In the Kei-*yen* Chiku-Fu<sup>1</sup> there is mentioned a bamboo staff four feet in length and a span in girth, with a knot at each end, said to have belonged to Saigō Hōshi,<sup>2</sup> and still preserved at Shigitatsu-sawa at Ōiso on the Tōkaidō. The *Nō-sei zen-sho* (農政全書) is also quoted as speaking of a bamboo the internodes of which were six feet in length.

According to the 秘傳花鏡<sup>3</sup> (Pi-ch'uan Hua-ching) the *Sosetsu-chiku* has a lofty culm, with internodes a *chang* (丈) in length, and comes from 黎母山陽, and the 本草綱目 (Pén-ts'ao Huei-*yen*) states that this bamboo has them five or six feet in length. However we have never seen anything of the sort. Perhaps such varieties may exist in India, but we have never heard of them in Japan. What is known in this country under the name of *kana-take* (唐竹) is in shape like the *madake* with smooth knots, and reaches a height of fifteen or sixteen feet, the leaves resembling those of the *madake*, but shorter. The greatest distance between the nodes does not exceed a couple of feet, but at the Tōkiō Museum a specimen is preserved, the internodes of which are 2 feet 5 or 6 *sun* in length.

## SŌ-SHI-CHIKU.

Is the name given to a bamboo bearing branches on both sides of the knots. It is merely a rare sport, and difficult to

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<sup>1</sup> Vol. II, f. 50 v.

<sup>2</sup> A celebrated poet, b. 1140, d. 1198.

<sup>3</sup> Vol. IV, f. 4 v

obtain. According to the *Kei-yen Chiku-Fu*<sup>1</sup> "this bamboo is of rare occurrence. Its girth is not more than a span, but from right and left of each knot a branch issues, so that it looks like two bamboos growing together. The grooves similarly are found on both sides of the stem, and extend from one knot to another. In consequence of this formation, the stem is flattish, the longer diameter being 1.7 *sun*, the shorter only .9 *sun*. The alternate internodes are at right angles to each other. The nodes being prominent suggest the *madake*, but when carefully examined it is seen to be a sport of the *ha-chiku*." The same author reports that some years ago a florist in Kameido had a green bamboo 15 or 16 feet high, in which above the 12th or 13th knot counting from the root each knot had pairs of branches alternately at right angles to each other, just as in the variety already described, but at the top of the culm it was like an ordinary bamboo. This likewise was a sport of the *ha-chiku*, said to have been obtained from a neighbouring plantation. At the Museum is preserved a 'double-branched bamboo' known as the bifurcate (*futa-mata-dake*), which is a great curiosity. This specimen has a flattened stem, with grooves on both sides of the first internode, followed by one having branches similarly situated; the third internode has no branches, but they occur again on the fourth. Towards the top it divides into two stems, the knots of which bear branches alternately, growing on the same system as the first, second and third knots. This extremely curious object is a sport of the *ha-chiku*.

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<sup>1</sup> Vol. IV, f. 28 v.

*CHIGO-ZASA* (*Bambusa argento-striata* M.)

This is also known as *Shina-zasa* and *Ianagiba-zasa*. It is scarcely a foot in height, and has long slender leaves growing at the tip of the culm, in number from six to nine. Some of these leaves bear from one to four white longitudinal stripes, while others are half white and half green. In rare cases an entire leaf of pure white occurs. This plant looks exceedingly elegant in gardens, by the side of stones, under trees, ponds, artificial mounds, and *tobi-ishi*.<sup>1</sup> It will flourish in any kind of soil. If planted and left to itself it quickly spreads all over the garden, being of the same kind as *nezasa*.

The Japanese Encyclopaedia gives much the same information, and the *Sō-moku Kin-yō-shū* (草木錦葉集) describes this plant as a pretty variety of the *nezasa* with pure white markings.<sup>2</sup>

Florists have a dwarf bamboo they call *oroshima* (*Bambusa pygmaea*), the leaves and stem of which are again smaller than those of the *chigo-zasa*. It is planted among the stones of artificial mounds and ponds. In spite of its small size, it spreads freely, and when planted in a small pot it fills it up entirely.

There is also a variety known as *Kamuro-zasa* (*Bambusa aureo-striata*). It has a soft branchless stem and yellow markings on the surface of the leaves, which are of delicate texture and very pretty. It is particularly suitable for treatment as a pot-plant.

<sup>1</sup> In Japanese gardening flat stones of irregular shape disposed in lines are so called.

<sup>2</sup> *Sō-moku Kin-yō-shū*, 2nd series, vol. IV. f. 4.



*MARI-DAKE.*

This is not a separate species. If the head of a *mūsō* or *holei-chiku* (*Phyllostachys mitis* and *P. aurea*) be cut off, numerous branches will spontaneously spring from the end of the culm, the leaves of which will cluster thickly in the shape of a ball (*mari*=ball). Florists sometimes call them 'Hundred leaved bamboos.'

According to the *Zō-ho Chi-kin-shō*, the foliage of any kind of bamboo will become denser, if the stem be cut short in May or June.<sup>1</sup> The production of these artificial plants depends upon a trick of the trade, which consists in tearing off the sheath from the young sprout. It may be done with the *mūsō* or *holei-chiku*. The sheath next the ground being left in its place, the second and third are pulled away as quickly as possible, care being taken not to injure the stem. The internodes will then contract, and a short stem is the result. When this sprout has grown up and sent forth its branches, two or three of the latter being left according as may be judged best, the upper part is all cut away. The branches that year will be few, but increase in number from year to year, as do the leaves also, until they present a spherical form.

The Japanese Encyclopaedia says: "We have never yet discovered whether a bamboo exists bearing a hundred leaves on one branch. But if the lower branches and leaves be removed, as well as those of the middle of the stem, and the leaves and branches left together at the top, the leaves will

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<sup>1</sup> Vol. VIII. f. 18. v.

grow densely, so as to look as if there were a hundred on one branch."

*RAKANJŌ-CHIKU* (the Lohan's<sup>1</sup> Bamboo cane.)

This also is produced artificially. A small plant of *Phyllostachys Quiloi* (*madake*) should be chosen, and as soon as the sprout appears above ground, the sheaths should be removed with such care as not to injure the culm, in anticipation of their falling off naturally. The internode will then bend into a serpentine form, or at an angle. Various forms may thus be produced. An acquaintance of the author pursued this method year after year with a plant of *Quiloi*, with pleasingly varied results, and has now a small clump consisting of a dozen or so of such stems. He informs me that if a single sheath is removed at a time, the best curvatures will be obtained. It sometimes happens in a plantation that the same effect is produced through pressure from the fencing, or from other objects, whether wood or stone.

In China these bent stems are said to occur spontaneously. The 竹譜詳錄 (Chu-pu Siang-lu) asserts that the *Rakanjō-chiku* grows at 紹興府, the ancient Jung-chou.<sup>2</sup> To the east of this place rises Jung-li shan, where this bamboo is found, crooked like a dragon or serpent. But the crookedness of the bamboos on that mountain is probably caused by huge stones, or some other obstacle. For the bamboo's nature is to grow straight, and the alleged crookedness is contrary to it. The

<sup>1</sup> Arhāt, a Buddhist saint.

<sup>2</sup> An ancient place-name. See Playfair's "Cities and Towns of China," p. 294.

Chinese regard it as a wonder because they are ignorant of its cause.

### TAI-MAI-CHIKU (珮瑁竹).

According to the Kei-yen Chiku-Fu the Chinese name of this plant is 紫箒 *tse-jo*.

It is about two feet high, and its leaves resemble those of the *Kumazasa*, though more slender, attaining however length of 8 or 9 *sun*, with a breadth of over 1 *sun*. The leaves are arranged in sevens, and where only 5 or 6 are found, it is because the lower leaves have withered and fallen off. On the upper surface they have a pale red<sup>1</sup> midrib down the centre like that of the *Kumazasa*, and on either side eight parallel veins from base to tip. In spite of the small size of this bamboo, it puts forth a single branch at each of the nodes, and in the persistence of the sheath resembles the *Kumazasa*. The only difference is the dark purple colouring just below each node. Although some ten years or more have elapsed since this bamboo was planted at the country house of the *daimiō* of Shirakawa at Ōtsuka, it is said never to have grown any larger.

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The 白箒竹 (Pei-jo chu) occurs sometimes. Its stem is more slender than a chopstick, its leaves as large as the palm of one's hand and long. The 紫箒竹 (jo-chu) is identical with it, the only difference being the dark purple colour of the stem."

To us it appears that this bamboo, though of the same kind as the Shakotan-chiku and Kanayama-dake, differs from

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<sup>1</sup> 'Yellow' in Translator's copy of the work quoted. See vol. III. f. 15. v.

them as to size in consequence of dissimilarity of climate. Again, in different localities it has had different names given to it in an arbitrary fashion, and florists especially have frequently indulged their fancy in this manner. The author has never seen the bamboo referred to, but believes that the name *taimai chiku* given to it is merely a freak of the florists. He makes a note of it therefore for what it may be worth.

### SHAKU-HACHI-DAKE.

The Chinese give to this bamboo the following names : 通竹 (t'ung-chu), 通節竹 (t'ung-tsieh-chu, open node bamboo) and 無節竹 (wu-tsieh-chu, nodeless bamboo). It is reported to be found in the province of Bingo in Japan, but the author has not come across it. Perhaps it did once exist, and has now disappeared.

The Japanese Encyclopaedia says : "Chiujo Hime was the daughter of Yokobai Udaijin Toyonari. . . . In the space of six hours she wove a *mandara* fifteen feet square, and used a knotless bamboo to roll it upon."<sup>1</sup>

The 本草綱 *Hon-zō Kei* reports that "a knotless bamboo is found at Himedani in Bingo, commonly called *shaku-hachi-dake*.

The 秘傳花鏡 (Pi-ch'uan Hua-ching) says: "The 通節竹 (t'ung tsieh chu) grows at 漆州 (Chên chu). Its stem is erect, and without a knot, and the fistula has no septa. This is also a variety."<sup>2</sup>

To us it appears that notwithstanding the foregoing descriptions, no one has ever yet seen a bamboo of which the

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<sup>1</sup> Handbook for Japan, 2nd edition p. 398, where the legend is given at some length.

<sup>2</sup> Vol. IV. f. 4 v. of the Japanese reprint.

fistula had no *septa*. The name *shaku-hachi-dake* may have come from its presumed suitability for making the flutes called *shaku-hachi*,<sup>1</sup> or perhaps because the internodes were 1 foot 8 *sun* in length. We make a note of it merely for what it may be worth.

TAI-MAI-CHIKU (瑤碧竹).<sup>2</sup>

The Kei-yen Chiku-Fu says this bamboo is found at Motojima near the Fujikawa R. in Suruga. It is a large sort of *Phyllostachys Quiloi* (*ma-dake*), with variegated markings. Many years ago a person unnamed discovered this bamboo on a visit to Suruga, and brought back a piece about eight feet long and nine *sun* in girth, cut out of the middle of a culm. On inspection it was found that half of the stem was yellow, the other half bearing on the internodes large markings of different shapes. In some cases they were contracted on one side, in others they resembled a large curved cucumber of late growth, in others again contracted on both sides like a gourd. Some were big at one end and small at the other, like a fan.<sup>3</sup> Then there were others not contracted at all, but merely coloured dark purple. These markings in every case were of a deeper shade below and a lighter shade above. Both in China and in Japan there are many kinds of variegated bamboos,<sup>4</sup> but such as this with its strange natural markings<sup>5</sup> are rare. The

<sup>1</sup> i. e. 1 foot 8 *sun* in length.

<sup>2</sup> This differs from the other name *tai-mai-chiku* in the syllable *tai* being written 瑤.

<sup>3</sup> *Uchiwa*.

<sup>4</sup> The Kei-yen Chiku-Fu adds the word 'artificially-produced' (vol. III. f. 30 v.). [Trans.]

<sup>5</sup> Add 'on each internode.' [Trans.]

description here given is that of a single stem after it had been dry for some time, but as it was said that there were plenty of living stems, and that too of young ones, there was no doubt great variation in the markings. Some one travelling there found the peasants splitting the stems to make those long baskets which, filled with stones, are used for strengthening the river banks against floodwater. It is a great pity to employ such a curiosity for so ordinary a purpose. Owing to the fact that this bamboo grows in Suruga alone and nowhere else, botanists make no mention of it. The first occasion of its being obtained was that above referred to, and so it is generally unknown.<sup>1</sup>

Taimai-chiku is the local name for it. The markings are extremely large, and resemble those on the carapace of a tortoise, whence the name. We are disposed to the opinion that this plant being a variegated bamboo of the male bamboo class<sup>2</sup> and distinguished for the beauty of its markings, the name has been given to it, somewhat without justification. But from the drawings we think it must be of the same species as the Tamba han-chiku (variegated bamboo of Tamba).

### *SHIRO-CHIKU* 筴笈竹.

*Shibu-take* (Astringent Bamboo) is another name for this plant. It grows to a height of five or six feet, and in stem, branches and leaves resembles the *yu-dake* (*Phyllostachys bambusoides*). Sometimes each leaf is veined with white, but

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<sup>1</sup> The passage taken from the Kei-yen Chiku-Fu ends here. The rest seems to be the author's own.

<sup>2</sup> i. e. a *Phyllostachys*.

even on the same plant other leaves without such markings and exactly like those of the *ma-dake* are sometimes found. It was probably introduced long ago from China, and is now to be found at the Ōtsuka country-house of the Daimiō of Shirakawa. In general form it is a variety of the *ya-dake* with variegated leaves. The sheath is persistent. The upper half of each internode is rough to the touch like sand-paper, and it may be used for polishing. So far the Kei-yen Chiku-Fu. The statement in the Honzō Kōmoku "its nature is rough"<sup>1</sup> probably refers to a bamboo of this sort.

The 秘傳花鏡 (Pi-ch'uan Hua-ching) says: The 篋笊竹 (Szū-lao chu) grows in 新州 (Hsin-chou). A single branch bears a hundred leaves. The cuticle is rough, and may be used for whetstones. When long used it becomes somewhat smoother. If moistened with vinegar or soy after a night it becomes as rough as before. It is much used for the quarrels of crossbows."<sup>2</sup> The plant thus described is identical with what we have before us. But the author has never seen a bamboo of which the cuticle was so rough that it could be used as a substitute for sand-paper. The cuticle of the bamboo is formed of silica, and if rough might be used for polishing. The *hi-chiku* (*Bambusa quadrangularis*) has that quality to some extent, but not enough for use in polishing. We mention the statement for it what may be worth.

<sup>1</sup> The author of the Kei-yen Chiku-Fu expressly says that the plant at Ōtsuka had not this rough surface, and he doubts the identification with the Chinese Szū-lao Chu. Mr. Katayama seems to have read the passage rather hurriedly. See vol. II, f. 63. [Trans.]

<sup>2</sup> l. c. vol. IV, f. 3.

## CHIN-CHIKU (沈竹).

Is also known as *chin-chiku* (insect bamboo). It is said to grow at Saga in Hizen. The specimens found in China are said to produce at each node an insect, like a young cicada before it gets its wings. Those grown in Japan are inhabited by an insect like a beetle.

The 本草一家言 (Hon-zō Ikka-gen) says: "There is the insect bamboo, which produces an insect shaped like a cockroach. It grows at Saga in Hizen, and is called *chin-chiku*."

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The insect-bamboo is found on the 七閩山 (Ch'i-min Shan). Its growth is dense like that of a reed. Each node produces an insect, like a young cicada that has not yet got its wings. There is no outward sign of it, and it develops with the growth of the cane. When the bamboo is on the point of completing its growth, a hole appears on one side, from which it issues forth. It is also found on 東陽山 (Tung-yang Shan) in 婺州 (Wu-chou)."

This is a quotation given in the Kei-yen Chiku-Fu.<sup>1</sup> In the prefecture of Fukuoka there is a plant known as *chin-chiku*, the leaves of which are short and slender like those of the *Hō-bi-chiku* (*Bambusa disticha*). It was much planted as a hedge round the quarters of the military retainers, under the name of *chin-chiku-kabe*,<sup>2</sup> and was considered very common. The Chikuzen *chin-chiku* is large, like the Tosa *doiyō-chiku*. It is said to resist the wind, and to rise up again erect after being blown down. In nearly every locality there is a plant to which

<sup>1</sup> Vol. II, f. 67.

<sup>2</sup> *Kabe* = wall.



this name is applied. In the district of Ashikita in Higo there is a *chin-chiku* also known as *hotaru-zasa* (firefly dwarf-bamboo). What is called *chin-chiku* in Mikawa is *Phyllostachys aurea*. In Echigo the name is given to the *magari-dake* (curved bamboo). There are other kinds known as *chin-chiku*, but the author has never found any that produced an insect in each node. We mention the statement for what it may be worth.

*KAN-CHIKU*<sup>1</sup> (Chinese bamboo).

This is said to be found in the province of Iyo. The author of the *Kei-yen Chiku-Fu*<sup>2</sup> says it was to be found in a copse belonging to a farmer named Kaneko Ichizaemon living at the village of Kaneko about  $3\frac{1}{2}$  *ri* from the river Sakawagawa in Sagami.

The 筍譜 (Sun-pu) says: "The *kan-chiku* is so large that a single large internode will hold a *koku* (49629 bushels) while the smaller ones will contain several *to* (24963 bushel). It can be made into tubs and barrels. A single joint of the sprout will hold two or three *shō* (004963 bushel)".<sup>3</sup>

The Japanese Encyclopaedia tells us that the *Kan-chiku* grows at Yung-ch'ang (永昌) in the province of Yunnan, and that measures of capacity can be made from it.

According to the *Go-zasso* (五雜俎) there is a huge bamboo found at 羅浮 (Lo-fu) twenty feet in girth, with thirty-nine nodes, each internode twenty feet in length.

The 秘傳花鏡 (Pi-ch'uan Hwa-ching) also speaks of a

<sup>1</sup> 漢竹.

<sup>2</sup> Vol. III, f. 36 v.

<sup>3</sup> See *Kei-yen Chiku-Fu* III, f. 37.

龍公竹 (Lung-kung chu) found on Lo-fu shan, the diameter of which is over seven feet, the length of the internodes being twenty feet. Its leaves are as large as those of a banana. The same work asserts that the stem of the 臨賀竹 (Lin-ho chu) is sometimes ten spans in girth, more wonderful even than the *lung-kung* bamboo. It is found at 臨賀 (Lin-ho).<sup>1</sup>

The 竹譜詳錄 (Chu-pu Siang-lu) speaks of the 籠筵竹 (Lung-hwuh chu) which grows on Lo-fu shan, whence it takes its name. All the stems are ten [blank] in girth.

Our view is that the *kan-chiku*, so-called, found in Iyo and Sagami is nothing else than *Phyllostachys Quiloi* of large size owing to a suitable soil. It attains a girth of something over two feet, and is evidently different from the *lung-kung* and *lin-ho* bamboos.

#### KOBU-DAKE.

This variety has several Chinese names, as 高節竹 (Kao-tsieh chu, prominent node bamboo) 筵竹 (chiung-chu)<sup>2</sup>, 扶老竹 (fu-lao chu, old man's staff), 銀筵竹 (Yin-ting chu, silver-barb bamboo). It used to be imported from China, but seems now to have disappeared. The Kei-yen Chiku-Fu<sup>3</sup> tells us that a plant was introduced about 60 or 70 years ago, and grown in a garden belonging to Matsudaira Harima no kami, which in three or four years spread so as to cover a space of sixteen square yards. But that there was none of it left when he wrote.

The Taki family possessed a withered culm which is figured in the above-mentioned work. The whole stem was red

<sup>1</sup> Vol. IV. of Japanese reprint ff. 3 v. and 4.

<sup>2</sup> Perhaps *Phyllostachys Aurea*. [Trans.]

<sup>3</sup> Vol. IV. f. 4 v.

and black, '3 or '4 *sun* in diameter, with six nodes in a length of three feet. The nodes were shaped like the beads of an abacus, round and flat, with a girth of three *sun*.

The Japanese Encyclopaedia says: "The 暴節竹 Pao-tsieh chu is found in 蜀 (Shu). It has prominent nodes like pieces of gravel, and is no other than the 筇竹 (chiung chu)."

In the 竹譜 (Chu-pu) we find it stated that the best bamboo for walking sticks is the 筇 (chiung). Its form is unusual, and looks artificial. Why it should grow in 蜀 (Shu) only, and nowhere else does not appear. One of its synonyms is 扶老 (fu-lao) old-man's staff.

This is probably a sort of *Kobu-dake*.

*BICHIKU*. *Bambusa tessellata* M. (簕竹).

This bamboo is also called 簕竹 (*ku'ai-chu*), 竿簕 (*kan-san*), 湘若 (*siang-jo*) and 箭竿 (*tsien-kan*). It has numerous nodes in a foot of length, and the leaves are as large as a sandal, or like a round fan. This the "green bamboo of the recesses in the banks of the K'e" mentioned in the Shi-king.<sup>1</sup> In former times Chinese junks coming to Nagasaki had sails plaited of the leaves of this bamboo, which they never lowered on the voyage.<sup>2</sup> The largest bamboo leaves are selected by the sail-makers, and they are reported to use the leaves of *bi-chiku* as well as of bamboo-grass (*sasa*) and the like. The root of *bi-chiku* is said to penetrate far into the ground, so that it withstands the frost, and the sprouts, which are edible, make their

<sup>1</sup> Legge's Chinese Classics Vol. IV, Pt. I, p. 91.

<sup>2</sup> Probably because they sailed with the monsoon, and ran before the wind. [Trans.]

appearance both summer and winter. If it were introduced into the Hokkaidō there is no doubt that it would succeed.

The Japanese Encyclopaedia informs us that the *Bambusa tessellata* is found in 荊南 Ching-nan<sup>1</sup> and has many nodes to a foot of stem.

The 竹譜 Chu-fu describes the *Bambusa tessellata* as a sort of ch'ün (筍). It is full of nodes and short. In Kwang-tung and Kwang-si it is called 筍箴 (*Kan-san*). Its root strikes deep, and it resists cold, flourishing on "those banks of the K'i."

*IBARA-DAKE*, prickly bamboo.

The Japanese Encyclopaedia informs us that this is a rare object, and never found of any great size.<sup>2</sup> The *Kei-yen Chiku-Fu* citing all the books enumerates over ten synonyms, and also gives a figure of it, which however does not agree with the statement of the Encyclopaedia. It appears that it has never been heard of in Japan, but the 竹譜 (Chu-fu) states that in China the prickly bamboo has a root like a multitude of wheels, and knots like a bundle of needles. It seems from this that though the so-called *ibara-dake* resembles the figure given in the *Kei-yen Chiku-Fu*, the name can only have been given in Japan to a sport. If you plant a *Phyllostachys Quiloi* in your garden, and when the sprouts come up pull off all the sheaths and leave it to grow, the nodes will twist about at varying angles, exactly like the woodcut in the Japanese Encyclopaedia. *Azasa* is also called *ibara-dake*, probably because its prickles being like needles, it is a great nuisance to the farmer. The cut stumps

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<sup>1</sup> In Hupeh. Playfair's "Cities and Towns of China" p. 63.

<sup>2</sup> Quotation copied from the *Kei-yen Chiku-Fu*. Vol. II. f. 57 v.

[Trans.]

of bamboos are also termed 'devil's-teeth,' because, if persons walking in the woods come in contact with them, they are apt to be wounded by them, as if they had been bitten by a devil. Both in China and Japan names often arise in this way. The name *ibara-dake* has no doubt been given to wild bamboos growing in the woods because they hurt just like thorns. But we have never yet heard in Japan of the thorny bamboo mentioned in the 竹藪 (Chu-pu) nor of that figured in the Honzō Kōmoku, which is said to have a girth of two feet, and to afford protection against robbers.

*SAKUSA-DAKE* (Upside-down Bamboo).

It is difficult to train a bamboo in this form. The method consists in raising up the over-ground rhizome of some bamboo that has a creeping root-stock, and thrusting the terminal bud into the ground. Then wait until it has put forth filiform roots in abundance, and the leaves and branches have developed, when the root-stock should be severed, and a bamboo is produced which grows upside down. The 北越奇談 Hoku-yetsu Kidan,<sup>1</sup> it is true, makes mention of an 'Upside-down bamboo,' but this was most probably an artificial plant, not a natural growth. According to that work, it is to be found at the village of Kami Toriya near Niigata, at a spot sacred to the memory of Shinran Shōnin, and the plantation is still thick and dense. In ancient times there were 'upside-down bamboos' here, but now there are no more to be seen.

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<sup>1</sup> A description of the province of Echigo.

VARIA.

How to shorten the internodes (joints) of bamboos.

To shorten the joints of bamboos for fishing-rods and walking sticks. When the young stem has shot up to a height of eight or nine feet, pull off the sheaths.

To give lightness to bamboo stems.

Cut them down just before ripening, fasten a heavy stone to the tips, and hang them up to dry in a smoky place.

To flatten out bamboo stems. Remove the nodes at both ends, and scrape off the hard cuticle, then after splitting them down one side, boil them with buckwheat husks or the root of *Bocconia cordata*. When they are thoroughly softened by the boiling, take them out and place them on a flat table. Then introduce a piece of wood into the slit, and open out the pipe gently. If it does not flatten the first time, boil it again till it does. Afterwards the outside, from which the cuticle was scraped off, should be ironed with a hot iron, to prevent the bamboo resuming its previous shape.

To split a bamboo, begin at the top, and work downwards towards the root end.

To lengthen the internodes of a growing bamboo.

When the sprouts come up, select the largest and healthiest, and manure them with manure made from rotten corpses of animals, and pile up the earth round them. Also tie the sheaths round with rushes or straw to prevent them falling off.

To prevent the root-stock of a bamboo spreading, you may dig a deep trench round the bamboo, and fill it with seeds of the *saitachi* (*Gleditschia japonica*). But if that is too trouble-

some, the same result can be obtained by using buckwheat husks, or seaweed from the shore, if you live by the seaside.

### MANURES.

Dead bodies of cattle, horses, dogs, cats, rats and any other animals, also bones, skins, and hoofs, also boot leather after being thoroughly soaked in water, also cuttle fish (*sepia*) and the guts of cuttlefish. Also beef or dead rats put in a tub of water and allowed to putrify until all the smell disappears, and the liquor mixed with rain water.

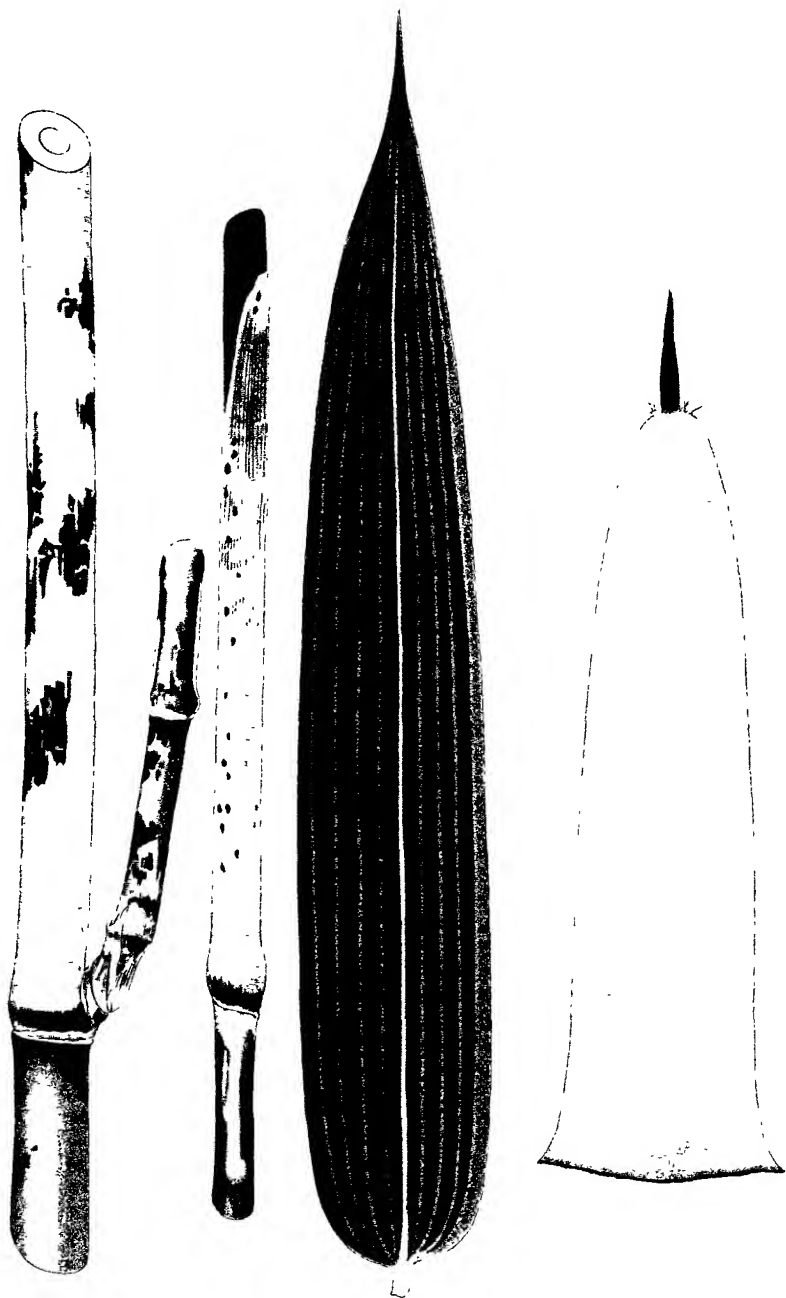
Dead leaves, rotten leaf mould, stable manure, rotten compost, bamboo leaves, bran, refuse of *sake* (rice-beer), *kirazu* (refuse of bean curd), human dung, dung of horses and cattle, oil-cake (except the refuse of sesame oil).

Water in which rice has been washed, bath-water, mud of rivers or rice fields, sand, lime, old shells.

Bamboos dislike seaweed, salt, stems of buckwheat, buckwheat husks, sesame, ginger, leaves and seeds of the *saikachi* (*Gleditschia japonica*), salt fish.







TORA-FU-DAKE

## SUPPLEMENTARY.

## TORA-FU-DAKE.

This bamboo, which is found on the hills to the south and south east of the Hakone Lake, does not appear so far to have been described by botanists. That it differs essentially from the so-called *Hakone-dake*, which the writer takes to be the same as *me-dake* and *shino-dake*, is clearly shown in the accompanying illustration. He found it growing along with the latter in May 1899. The way in which it branches calls to mind the *kana-yama-dake* or *shakotan-chiku* (q. v.), and perhaps under cultivation it may show the same caespitose habit, but in the bamboo thickets where it is found growing along with *Arundinaria japonica* this characteristic is not noticeable. On the other hand its foliage differs a good deal from that of *kana-yama-dake*, the leaves being much smaller and narrower. The stem is cylindrical, like that of *Bambusa* and *Arundinaria*, and the upper half of each internode is of a purple colour. From the second year onwards a black fungus is apt to develop, especially on the lower internodes, which when washed off leaves dark blotches. Hence the name *tora-fu*, which means 'tiger-marking.'

The branches often out-top the end of the main stem.

The sheath of the young shoot is bright green, and is covered with short stiff bristles. There are hairs about the base of the pseudophyll. [E. M. S.]



## *ASIATIC SOCIETY OF JAPAN.*

A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June at 4 p.m., Dr. Edward Divers, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled :—

### “ THE CULTIVATION OF BAMBOOS IN JAPAN, ”

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a précis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it migh

interest people to know that a considerable business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon ChikuFu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Nawohito. A Dutch translation of this work had been prepared some years ago by Monsieur Léon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyeu Chiku-Fu, written by an anonymous author, the latter had been compared throughout and extracts had been given where necessary.

The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A.B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa engosa*, the oleander, and the *Berberis Thunbergii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names of Bamboos, which was increased by the multiplicity of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were given by the writer, who proceeded to refer to the great merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tokyo, which gave

the names of all the botanical species known in this country, and not properly to be included as exotics, distinguishing as far as possible the indigenous species from those which had been cultivated for so long a time as to be fairly regarded as naturalized. Professor Matsumura's scientific names disagreed in some instances with those given in the list at the end of Mr. Mitford's book, and therefore whenever in the author's paper the Japanese name of a bamboo appeared as the heading of a section both the specific names, distinguished by initials, had been given. In the cases where no Latin names had yet been assigned it might be found that the Japanese names merely represented garden varieties.

After referring to the practical difficulty in identification caused by the fact that most bamboos flower very rarely, the author of the paper discussed in detail the question of the classification of certain species of Bamboo, drew attention to the permanent characteristics of all bamboo, and the essential differences which existed between certain varieties, and examined generally the question of *genus* identification.

Professor Matsumura, it was pointed out, enumerated in his list 22 species of bamboo known in Japan, only seven of which he apparently regarded as exotic. Katayama, on the other hand, mentioned 51 sorts, but of these at least two dozen were either doubtful species or mere "sports."

Of the Bamboos grown in Japan three only, as a rule, attained any great size. These were the *Mōso*, the *Madake* and the *Hachiku*, all of which were valuable for economic purposes. The first supplied the bamboo shoots used as a vegetable; the second was commonly employed for water pipes, scaffolding

poles, roofing poles and many other purposes, being perhaps the commonest of all ; the third, though less common, was adaptable to the same uses as the second. The first was what was commonly known to foreign residents as "the feathery bamboo," from the manner in which the plumes bent over, and the yellow stem and yellowish-green foliage rendered it a picturesque object in the landscape. Of the larger species it was certainly the most decorative, the next to it in point of beauty being one of the smaller species, the *Tai-mün-chiku*, which had also a drooping habit.

After he had finished the reading of the Introduction to his paper, the concluding portion of which dealt with the cultivation of the Bamboo in Japanese gardens, Sir Ernest Satow made the following additional observations :

The origin of the word bamboo, he explained, was obscure. Colonel Yule, in his delightful "Glossary of Anglo-Indian words," thought we got it through the Portuguese from a Canarese word *banou*. The earliest Portuguese writer called it *mambu*, and its first occurrence in English was in Hakluyt's Voyages (1586) in the form *Bambo*. By the time of Purchas, in 1621, it had assumed its present form Bamboo.

The *Bambusaceae*, according to Munro, quoted in Mitford's "Bamboo Garden," were divided into three sections, *Triglossae*, having three stamens, the True Bamboos, having six, and *Bacciferae*, having six stamens and a berry-shaped fruit. The first of these contained three sub-sections, of which the first, *Arundinarie*, contained three *genera*, two of which, namely *Arundinaria* and *Phyllostachys*, he had already described by their main characteristics.



If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Hotei chiku* which he showed it would be seen that each knot bore a bud. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the first year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the internode. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled *limbus*, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an internode which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bungo-zasa* (*Bambusa ruscifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which a bamboo was built

up consisted of a single internode with its accompanying sheath and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course of the lecture and the differences in their sheaths as to colour and hairiness were pointed out. The ligule, which was explained to be a small membranaceous portion of the sheath adhering closely to the stem and preventing rain-water from running down and lodging between the sheath and the internode, was also shown, and the lecture concluded with the exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p.m.

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# HYAKUNIN-ISSHU

*(SINGLE SONGS OF A HUNDRED POETS.)*



LITERAL TRANSLATIONS INTO ENGLISH

WITH

RENDERINGS ACCORDING TO THE ORIGINAL METRE,

BY

CLAY MACCAULEY, A.M.



THE ASIATIC SOCIETY OF JAPAN,  
TOKYO.



## AUTHOR'S NOTE.

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### HYAKUNIN-ISSHU.

VOL XXVII: PART IV.

### IMPORTANT ERRATA.

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Page	VIII,	Line 7,	for "Mineyuki" read "Muneyuki."
"	IX	" 8	" "Yoshitsuka" " "Yoshitake."
"	"	" 16,	" "87" " 77.
"	"	" 17,	" "Tadayori" " Sadayori.
"	"	" 13,	" "Naishi no" " Naishinno.
"	XXII	" 4,	" "No. 7." " No. 17.
"	XXVII	" 24,	" "eighth" " seventy-eighth.
"	18	" 5,	at end of line insert.— <i>is</i> .
"	24	" 10,	at beginning of line elide— <i>or</i> .
"	27	" 21,	at end of line insert — <i>in</i> .
"	34	" 4,	for " <i>Musa</i> " read <i>Nusa</i> .
"	51	" 23,	" "no" " of.
"	57	" 16,	" "Oh" " Or.
"	58	" 18,	" "Its" " It is a.
"	74	" 2,	elide "carry."
"	79	" 3,	for <i>Kyōgen</i> read <i>Ken'yōgen</i> .
"	93	" 17,	" "look" " looked.
"	106	" 11,	elide "family"
"	127	" 22,	for "fallen" read "fleeting."
"	II	" 15,	" "Captain F. H. read Captain F.

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Various other errors are at once patent to the reader. Numerous mistakes in *punctuation*, owing to a very hurried proof reading, remain in the published text.





## PREFACE.

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About six years ago, at the house of a Japanese friend, my attention was first called to the *Hyakunin-isshu* (The Single Songs of a Hundred Poets). The members of the family were using them as a "parlor-game." Not knowing that the poems had ever been translated into the English language, I soon afterwards asked one of my students and friends, Mr. Iwao Hasunuma, to translate them for me. Mr. Hasunuma's rough-hewn work became the foundation upon which the structure here reared was laid. Nearly four years ago I had rendered a large part of the poems into the form of English quatrains. Mr. F. V. Dickins's versified paraphrase of these poems, at about that time, came into my hands. It had been made thirty years previously,—evidently under many limiting circumstances. The desire then awoke in me to attempt to put the *Hyakunin-isshu* into English in literal translations that should, at the same time, follow the metre of the Japanese originals. More than a year ago this venture was carried to completion. To day, after much re-study, amendment and amplification, I make the work public.

In the preparation of the work I have received much valuable assistance, that I here gratefully

acknowledge. I am greatly indebted to His Excellency Sir Ernest Satow, who placed at my disposal notes on the *Hyakunin-issu* made by him during his reading of the poems in 1872, "with a very good teacher." These notes I have had with me during the final revision of these pages. I am under obligation, too, to Dr. W. G. Aston's "History of Japanese Literature," and his "Grammar of the Japanese Written Language;" to Professor B. H. Chamberlain's essay "Upon the Use of Pillow-words and Plays upon Words in Japanese Poetry," and to his "Introduction" to the "Classical Poetry of the Japanese;" and also, to the "History of the Empire of Japan," published by order of the Imperial Department of Education, translated by Captain F. H. Brinkley. Quite recently, "*Die Lieder der Hundert Dichter*," "eingeleitet und übersetzt von P. Ehmann,"—an issue of the German Society for "*Natur und Völkerkunde Ostasiens*,"—has come to me, and I wish to acknowledge further, in connection with some biographical dates and certain obscure grammatical forms, assistance from the notes of this generally excellent German translation. As far as I know, besides Mr. Dickins's English rendering, and that of Mr. Ehmann in German, there is no other translation of the *Hyakunin-issu*, excepting a French version of a score and more of the *tanka* by Professor Léon de Rosny, in "*Anthologie Japonaise*," a work which I have seen but have not had

opportunity for using. Some special items of information gathered concerning the origin of the whole compilation and its adaptation for the purposes of card-playing, I owe to my friend Mr. Saichiro Kanda.

Again thanking those whose labors I have used for the furtherance of my own efforts, I submit the completed work to the kind indulgence of any who may wish to gain some insight into the essay of the Japanese mind to express itself in poetry.

CLAY MACCAULEY.





## INTRODUCTION.

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Japanese poetry, regarded as part of the world's literature, is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and it reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy; but, so far, there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry, therefore, carries one far back in the centuries, and into a literary realm that lies as isolated in the world of letters as the Empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan I invite you to turn to the collection of poems known as the *Hyakunin-issshu*. This collection may fairly be accepted as representative of that which is characteristic, as a whole, of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction; nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but,

in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of them are distinctive in form and in subject-matter, and nearly all of them were produced in that period of Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has been for a long time, in largest part the household poetry of the Japanese, in the form of a game at cards, in which man, woman and child repeat over and over again in their play the measures and thoughts of these verses. In brief, there is no other gathering of Japanese poems so manageable for a single course of study; for all ordinary investigations, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan; and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest favor with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the thirteenth century. At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorised histories as the *Kojiki* (Record of Old Things), and the *Nihon-shoki* (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But,

near the middle of the eighth century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the ninth century, as supplemented by Ōtomo no Yakamochi and others came into literature as the celebrated *Manyōshū* (Collection of Myriad Leaves). In the twenty volumes constituting this collection there are 4,515 poems, among which are gathered 268 of what are called *naga uta*, "long songs," because they are composed of more than the five lines to which the standard Japanese poem is limited. The "long songs," or *naga uta*, of the *Manyōshū* are spoken of as especially admirable. They have been used for centuries as models of their kind by Japan's poets. Among the many writers distinguished in the *Manyōshū* are Kakinomoto no Hitomaro (No. 3), Yamabe no Akahito (No. 4), and Ōtomo no Yakamochi (No. 6), specimens of whose verse appear in the *Hyakunin-isshu*. In the tenth century, after the Imperial capital had been fully established in Kyōto and a hundred years and more of the dominance of Chinese influence in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo, between the years 905 and 922 A.D., Ki no Tsurayuki (No. 35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse, called the *Kokinshū* (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1,100 "songs," or *uta*, only 5 of which are *naga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, of the standard measure commonly known as *tanka*,



which are repeated in the *Hyakunin-isshu*. Among the *tanka* so quoted, is the one ascribed to the Emperor Tenchi (No. 1), and those written by Sarumaru (No. 5), Kisen (No. 8), Ono no Komachi (No. 9), Henjō (No. 12), Kawara no Sadaijin (No. 14), Yukihiro (No. 16), Narihira (No. 17), Yasuhide (No. 22), Kanetsuke (No. 27), Mineyuki (No. 28), Ōshikōchi (No. 29), Korenori (No. 31), Okikaze (No. 34), and Fukayabu (No. 36). It was at this period in the empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the *Kokinshū*, about 970 A.D., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various collections of verse, supplementary of the *Manyōshū* and the *Kokinshū*, were then made under Imperial command. Between the time of the completion of the *Kokinshū* (922 A.D.), and of the gathering of the *Hyakunin-isshu* (1235 A.D.), no less than seven authorised and distinguished collections of poems were made. These were 1. *Gosenshū* (After Collection), 2. *Shūishū* (Gathered Remnants), 3. *Goshūishū* (Post-Gathered Remnants), 4. *Kinyōshū* (Golden Leaves), 5. *Shikwashū* (Wild Flowers), 6. *Senzaishū* (Immortal Songs) and 7. *Shinkokinshū* (New Kokinshu). These works together with the *Kokinshū* are known in literature as the *Hachidaishū* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the *Shinkokinshū* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style

refined and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *tanka* reproduced in the *Hyakunin-isshu*. For example, those written by Hitoshi (No. 39), and Tadami (No. 41) are found in the *Gosenshū*; those by Ukon (No. 38), Kanemori (No. 40), Kentokuko (No. 45), Eikei (No. 47), Yoshitaka (No. 50), Sanekata (No. 51), Michinobu (No. 52), Kintō (No. 55), Izumi Shikibu (No. 56), Daini no Sammi (No. 58), Akasome Emon (No. 59), Sei-Shōnagon (No. 62), Michimasa (No. 63), Masafusa (No. 73), are taken from the two *Shuishū*; those by Gyōson (No. 66), Tsunenobu (No. 71), Yushi Naishi no Kii (No. 72), are quoted from the *Kinyoshū*; those by Yoshinobu (No. 49), Ise no Ōsuke (No. 61), Hōshōji no Nyūdo (No. 76), Sutoku-in (No. 87), are from the *Shikwa-shū*; and those by Tadayori (No. 64), Suwo no Naishi (No. 67), Toshiyori (No. 74), Mototoshi (No. 75), Horikawa (No. 80), Go-Tokudaiji (No. 81), Dōin (No. 82), Toshinari (No. 83), Shunye (No. 85), Saigyō (No. 86), Kwoka Mon-in no Bettō, (No. 88), Impu Mon-in no Taiu (No. 90), Nijō no In no Sanuki (No. 92), Jien (No. 95), are from the *Senzaishū*. The *Shinkokinshū* was in large measure only a re-editing of the poetical collections made subsequently to that of the *Kokinshū*. The leading poets of the later time, that is, towards the thirteenth century, were Toshinari, Saigyō, Ietaka (Karyū), and Sadaie. Special mention should be made of the poet-Shōgun, Sanetomo (No. 93), of the end of the twelfth century, whose songs, it has been said, "find no parallel in cognate compositions subsequent to the Nara Epoch."

With this store of poetic treasures at command,

some one about the year 1235 A.D. brought together these "Songs of a Hundred Poets" as one anthology. Just by whom and how the *Hyakunin-issu* came to be gathered is no longer known. Certainly, in its present form, its editorship is doubtful. The author of the *Dai Nihon-shi* (History of Great Japan) was satisfied, upon the authority of the *Mei-getsu-ki* (Record of Brilliant Months), that the collection was made by Teikakyō, whose family name was Fujiwara no Sadaie (No. 97). Sadaie, or Teikakyō, held high office. He was an Imperial Vice-Counsellor prior to, and under, the reign of the Emperor Shijō (1233-1242 A.D.). He was also one of the leading poets of his day. Under his direction the *Shinkokinshū* was compiled. The *Mei-getsu-ki* was, it is said, a daily record kept by Teikakyō. The original manuscript has almost wholly perished. Indeed, some of the supposed authorised sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-issu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this:—Teikakyō was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends, or relatives, was a noble named Utsunomiya Yasaburo, or Renshō, who became a lay-priest, or *nyūdō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months" it is stated, "I wrote for the *shōji* of the 'Middle House of Saga,' colored papers, and sent them. At night I sent them to Ringo." Ringo, whose name is generally known as Tameie, was Teikakyō's son and was married to

Utsunomiya Yasaburo's daughter. With some, the supposition is that the latter, Renshō, who was a poet also, had requested Sadaie through the son to write down, with his skilled pen, a hundred poems which he, Renshō, had selected for the decoration of *shōji* in his new country house at Ogura. Sadaie obligingly complied with the request. Were this story true, Renshō, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tameie, as it is said, copied the poems from the *shikishi*, or thick fancy-colored paper, used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country house at Ogurayama, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason, the songs show unequal merit; some, displaying the very finest quality, appearing side by side with others that are of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists:—by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-issu*.

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of

the fourth Shōgunate, or in the age of *Genroku* (1688-1703 A. D.). It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (*Onna Dai-gaku*), and other books for the education of women. Special attention was paid to the education of girls then. Girls' books were much in demand. At that time the *Hyakunin-issu* became useful as a text-book for private female education. During the Shōgunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-issu* was looked upon as a part of the bride's household outfit. At that time, many *samurai* in Kyōto, skilled in calligraphy, aided in the financial support of their households by writing the hundred poem-cards for the market. Some of these cards, written by well known noblemen, have had great financial value. A story is handed down, that about six hundred years ago, the Imperial Court guards had a habit in night-watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extemporized poems, *renga*, and of seeing how one part would fit with another. This verse-play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *uta-garuta*, or "song-cards," is unknown. We must be satisfied with the fact that two centuries or more ago, the poems somehow had gained place in the homes of the Japanese people in the form of a game, whereby they have become the common property of old and young, and are to-day as household words. (See Transactions of this Society Vol. II, page 129.)

Before making a closer examination of the *Hyakunin-issu*, let us take a glance at Japanese poetry

generally. What are its special characteristics,—in form, in content and in general quality?

Simplicity and brevity in its forms, are probably the most prominent characteristics that appear to an eye accustomed to, and familiar with, the poetry of the West. The standard model for Japanese poetic structure is a five-versed stanza, named the *tanka*, in which all the songs of the *Hyakunin-issu*, and by far the most of Japanese poems, are embodied. The *tanka* is composed of only thirty-one syllabics. These syllabics are arranged in five verses, or measures; the first and third measures containing as a rule five syllabics each; and the second, fourth and fifth measures, each including seven. Usually these five verses may be divided into two complete parts, namely, the “first,” or “upper,” part (*kami no ku*), made up of the first three lines, and the “second,” or “lower,” part (*shimo no ku*), consisting of the fourth and fifth lines. The reputed most ancient song treasured in Japanese tradition, the song of the god Susa-no-o, sung at the building of the bridal palace for a celestial pair, is the prototype of this popular measure. “When this Great Deity first built the palace of Suga,” says the *Kojiki* “clouds rose up thence. Then he made an august song. That song said:—

“*Yakumo tatsu*  
*Izumo yae gaki*  
*Tsuma gomi ni*  
*Yaegaki tsukuru:*  
*Sono yae gaki wo!”*

Or, in somewhat free translation, according to the original metre:—

“ Many clouds appear :  
 Eight-fold clouds a barrier raise  
 Round the wedded pair.  
 Manifold the clouds stand guard,  
 O that eight-fold barrier-ward ! ”

Besides the *tanku* there are numerous variations in arrangement of the fundamental five and seven-syllabic verses, but the limits of this study prevent their illustration. There are, however, two extremes of composition that may be noticed in passing, the *naga uta*, or “ long song,” and the *hokku*, or “ first verses.” The *naga uta* is indefinite in length. It is made up of couplets of the two kinds of verses,—the five and the seven syllabled verses,—the end of the poem being in an additional seven syllabic verse. The *hokku* is a complete poem contained in only seventeen syllabics that make up the first three lines, or “ part,” of the *tanka*. The *hokku* must be an exceedingly compact bit of word and thought skill to be worth anything—as literature. The following *hokku*, which is also an acrostic of the word *yutaka*, “ fruitfulness,” “ abundance,”—is a good illustration of its kind.

*Yufudachi ya*  
*Ta wo mi-meguri no*  
*Kami naraba.*

If the summer shower  
 Would but round the rice-fields go  
 As it were a god !

So far as cadence is concerned, Japanese poetry is almost without it. Careful students of the language, like Dr. W. G. Aston, and Professor B. H. Chamberlain,

fail to find any. "The cadence of Japanese poetry," the former says, "is not marked by a regular succession of accented syllables as in English." It has, says the latter, "neither rhyme, assonance, alliteration, accentual stress, quantity, nor parallelism." These judgments are true, but with some qualification. It is true that Japanese verse has normally an irregular cadence, yet much of it may easily receive, and often does receive in the reading, the movement of some of the simpler measures of English poetry. It is common, for example, to hear such verses as the following read as though they were composed in trochaic movement :—

*Nikumarete*  
*Nikumi kaesu na*  
*Nikumarero*  
*Nikumi nikumare*  
*Hateshi nakereba.*

Hated though you be,  
 Hate for hate do not return ;  
 Hatred given accept.  
 If for hatred you give hate,  
 Then to hating comes no end.

So, in a Buddhist hymn, *Nori no Hatsune* (The Dominant Note of the Law), its lines generally take the rhythm of English anapestic verse, as :—

*Itazura goto ni hi wo kusane ;*  
*Rokushuu ruten no tane wo maki ;*  
*Hakanaku kono yo wo s'gosu nãri, etc.*

In spending my days chasing things that are trifles ;  
 In sowing the seed of the six-fold migration ;



I pass through the world with my life purpose baffled, etc.

However, speaking broadly, the prosody dominant in Western poetry does not appear in the poetry of Japan, except, we may say, through the influence of a natural but unacknowledged rhythmic instinct.

Again, in the construction of Japanese verse there are certain special rhetorical oddities, such as redundant expletives and phrases, called "Pillow-words" and "Introductions," that are of especial importance in a study of this poetry. These expressions are purely conventional ornaments or euphonisms. Much of the superior merit of this verse-writing depends also upon a serious use of puns and of other word-plays. By way of description of these special verbal devices let me repeat the words of an honored member of this society, Professor Chamberlain, as given in an essay read here more than twenty years ago. (Transactions, Vol. V. p. 81.) The "Pillow-words" says Prof. Chamberlain, "are as a rule, simple epithets that were formerly applied quite naturally and appropriately to various objects, places and actions, but which in most cases by the process of phonetic decay, by being used in connection with expressions having but a very distant affinity to the expressions they originally served to define," etc., "have become almost unrecognisable and practically devoid of meaning." "They are prefixed to other words merely for the sake of euphony. Almost every word of note has some 'Pillow-word.'" Dr. W. G. Aston in his admirable work on "Japanese Literature" names "Pillow-words" "stock conventional epithets," something after the fashion of Homer's 'swift-footed'

Achilles, or 'many-fountained' Ida." They are "survivals from a very archaic stage of the language."

The special "Pillow-words," "Introductions" or "Prefaces" used in the *Hyakunin-issu* will be properly noticed as they occur in the following pages. Here, by way of illustration of what has been said, it will suffice to note the "first part" of the third song of the collection. This *tanka* contains the "Pillow-word," *ashibiki no*, "foot-drawing" associated with *yama dori*, "mountain pheasant." The first part of the *tanka* is a "Preface" for the sentiment that follows. *Ashibiki no yama dori no o no shidari o no*, is literally, "the downward curving feathers of the tail of the foot-drawing mountain-pheasant," a phrase practically meaningless as here used, except as it may be a combination of sound and thought that tends to intensify and to fix the dreary plaint of the second "part" of the *tanka*, which tells of the loneliness of the long, long night.

Another very common special device in Japanese poetry is the use of the pun, or of *kenyōgen* a word subjected to two definitions, to convey the writer's meaning. This interpretation is thereby often accomplished gracefully and with special clearness. At times the *kenyōgen* occasions most agreeable intellectual surprises. In the tenth *tanka*, for example, the poet helps along his meaning quite pleasantly with play upon the word-sound, "*Ōsaka*," which means, as thus written, "Great Hill," or "Slope," and, when written "*Ausaka*," "Hill of Meeting." The same fact is true of like words in many others of the songs.

A third word-play of little worth, and considerably wanting in dignity, to Western literary judgment is the

use of so-called "Pivot-words." These words serve to complete one thought and to begin another, neither having logical connection with the other. As such words occur they will be explained in the notes that follow. Here, this English sentence may serve to illustrate how a "Pivot-word" works:—"As the chariot approached, I said to the driver, 'Alight!' (a light) that guides our footsteps through dark ways." The command "Alight!" "to descend" has the same sound as the words, "a light," that "guides," but between the two there is no logical connection. Yet, while the word closes the sentence of command, it serves, also, to open the descriptive passage that follows. Speaking of these and other word-plays special to Japanese serious poetry, Professor Chamberlain remarks:—"There is nothing in the nature of things constraining us to associate plays upon words with the ridiculous. Each literature must be a law unto itself."

The subject-matter, or content, of the poetry of the Japanese, to characterise it generally, is simple and, ordinarily, serene emotion in reference to persons, or to objects in nature. Still broadly characterising it,—it is, in general quality of expression, in a high degree, refined, dainty, elegant and subdued. It is meditative, not didactic. It is suggestive and impressionist, like Japanese painting. It is given over to small fancies wrought under the lyric impulse. Poetic imagination, as known in the West, has no place in Japanese verse. There never could have been a Dante, Milton, Shelley, Wordsworth or Browning under Japanese poetic limitations. Poetry is not, in Japan, a means chosen for sounding and recording the depths of profound spiritual experience. It has never been, and could not be, the

vehicle of an epic. Yoshida Kenkō, in the fourteenth century, wrote in his delightful reveries, called "Weeds of Idleness" (*Tsure-zure gusa*);—"Japanese poetry is especially charming. Even the toil of an awkward peasant or of a woodman, expressed in poetic form, delights the mind. The name of the terrible wild boar, also, when styled '*fusui no toko*' sounds elegant." This passage seems to disclose the Japanese poetic "charm,"—an effect produced by the embodiment of simple fancies in brief, refined speech. Ki no Tsurayuki, long before Kenkō's time, wrote in his preface to the *Kokinshū* "Poetry began when heaven and earth were created. In the age of the swift gods it would seem that as yet there was no established metre. Their poetry was artless in form and hard of comprehension. It was in the age of man that Susa-no-o made the first poetry of thirty and one syllables. And so, by the vain multiplication of our thoughts and language we came to express our love for flowers, our envy of birds, our emotion at the sight of the hazes which usher in the spring, or our grief at beholding the dew. As a distant journey is begun by our first footsteps and goes on for months and years; as a high mountain has its beginning in the dust of its base and at length arises aloft and extends across the sky like the clouds of heaven, so gradual must have been the rise of poetry." Tsurayuki thus, also, discloses the Japanese poetic ideal,—the commonest notions in the form of simple but refined verse as patterned for man by a god in the far past. In Tsurayuki's catalogue of the themes which through poetic expression had "soothed the hearts of the Emperors and the great men of Japan in bygone days," he does not anywhere carry the reader beyond

such things as, joy in spring flowers, and in autumn moons, and their like; beyond love, eternal as Mount Fuji's smoke, or yearning like a cricket's cry, and grief made deeper by flowers shed from their stalks in the spring, or leaves falling in autumn. All his long list of themes lies on the same level of thought and feeling. "Poetry," he said, "drew its metaphors from the waves and the fir-clad mountains, or the spring of water in the midst of the moor. Poets gazed on the under leaves of the autumn lespedeza, or counted the times a snipe preens its feathers at dawn, or compared mankind to a joint of bamboo floating down a stream, or expressed their disgust with the world by the simile of the river Yoshino, or heard that the smoke no longer rises from Mount Fuji." Beyond these things Japanese poetry does not go. It remains where, according to Western ideals and aims, poetry is but little advanced from the place of its beginnings, or where its highest excellence consists in merely the refinement of rudimentary form and content.

In carrying on our study, it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The *Hyakunin-issu* is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology, the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplish-

ment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, "the age of Nara," the Imperial capital was changed almost as often as the Emperors were changed. Court-life thus was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the eighth century, seven Emperors reigned in succession, and on account of a growing intercourse with China court-life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwammu, the site of Kyōto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain unchanged for eleven hundred years. At that time, too, and for the next four hundred years, the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy and dissipation. It was during the best part of these memorable centuries that Japanese literature as *belles-lettres*, culminated, leaving to aftertimes, even to the present day, models for pure Japanese diction. The court nobles of the tenth, eleventh and twelfth centuries had abundant leisure for the culture of letters. They devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were re-unions at daybreak among the spring flowers, and boat

rides during autumnal moon-lighted nights, by aristocratic devotees of music and verse, who vied with one another in exhibits of their skill with these arts. Narihira (No. 7), it is said, "the celebrated beau and *dilettante* of the times of the Emperors Montoku and Seiwa, was a typical specimen of these devotees of refinement and sensuous gratification." In much of the verse of this "Century of Song," the sentimentality, the refinement and the laxity of morals of the pleasure-loving courtiers and aristocrats of the latter half of the *Heian* age (800-1186 A.D.) are exhibited. The poems are, in good part, an instructive comment on the life of the high classes of the times.

The treatment of the *Hyakunin-issu* offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible, have been attached to the translations. The translations themselves are, as strictly as is possible for English renderings, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measures of the *tanka*, and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information, and some illustrative comments upon the writer's meanings have been attached to each poem. These last named notes, it is hoped, will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred

Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1. *Nature*, or contemplation and description of scenes in the outer world ; 2. *Sentiment*, or moods associated with the milder human emotions, such as melancholy, pensiveness, regret, sympathy, contentment, gratitude, friendship, filial love, loyalty and the like. 3. A third group, belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are an outburst of the passion *Love*. Love poems are in a high degree characteristic of Japanese, as of all other, poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive, some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments ; and twenty-five to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writers' fine fancies drawn from imagination's realm.

We shall not here try to pass all the songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some noticeable skill in form and mood, considered as utterances of the Japanese muse.

The fourth *tanka*, for instance, is a delicate bit of suggestion and impressionism concerning a scene in



nature. In its English form we will name it, "Beauty made Perfect." At the coast of Tago is one of Japan's very best sea and landscapes. Rising as its centre and crown is the "peerless mountain," Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add yet one touch to the consummate excellence.

When to Tago's coast  
 I my way have ta'en, and see  
 Perfect whiteness laid  
 On mount Fuji's lofty peak  
 By the drift of falling snow.

So, also, in song seventeen where the poet celebrates the delight he felt at seeing the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of tradition, when the gods, so it was said, held visible sway in the world, and all marvels were seen and done.

I have never heard  
 That, e'en when the gods held sway  
 In the ancient days,  
 E'er was water bound with red  
 Such as here in Tatta's stream.

In *tanka* twenty-two, there is a punning word-play that does not ill befit even serious verse. The word *arashi* may mean "a storm," or it may mean, "wild," or "violent." The poet wrote :—

Since, 'tis by its breath  
 Autumn's leaves of grass and trees  
 Broken are and waste,

Men may to the mountain wind  
Fitly give the name, "The Wild."

A refined and delicate picturing of the magic wrought by the early frost of autumn is presented in song twenty-nine.

If it were my wish  
White chrysanthemum to cull :—  
Puzzled by the frost  
Of the early autumn time,  
I, perchance, might pluck the flower.

Then, an effect of a falling snow is beautifully and graphically shown in the thirty-first *tanka* :—

At the break of day,  
Just as though the morning moon  
Lightened the dim scene,  
Yoshino's fair hamlet lay  
In a haze of falling snow.

Again, the fancy of likening dew-drops to gems, such as is given in the thirty-seventh song is quite pleasing :—

In the autumn fields,  
When the heedless winds blow by  
O'er the pure-white dew,  
How the myriad, unstrung gems  
Everywhere are scattered round.

Passing over the many other verses devoted to scenes in nature, let us turn from this group, with a glimpse of "The Beautiful World" given in the ninety-third *tanka*. The writer was, we will suppose, on a lovely day seated near the sea-shore :—

Would that this our world  
Might be ever as it is !  
What a lovely scene !  
See the fisherwoman's boat,  
Rope-drawn, rowed along the shore.

The group containing *uta* expressive of the serene or milder sentiments, is quite varied in mood and merit. Song number five, is one of the most attractive of them all. It was inspired by the poet's hearing " a stag's cry in autumn " :—

In the mountain depths,  
Treading through the crimson leaves,  
Cries the wandering stag.  
When I hear the lonely cry,  
Sad,—how sad,—the autumn is !

The eleventh song, however, is one of deep, touching feeling :—" An Exile's Farewell." It is an appeal to the insensate boats of the fishermen, the only objects, connected with human life, that witnessed the poet's unhappy start for the place to which he had been banished.

O'er the wide, wide sea,  
Towards its many distant isles,  
Rowing I set forth.  
This, to all the world proclaim,  
O ye boats of fisher-folk !

In Japan, as elsewhere, sadness is especially associated with moonlight, and with the autumn among the seasons. And in Japan, under the Buddhist faith, a pessimistic tone is exceptionally prominent, in literature. These facts will help to explain the twenty-third *tanka*.

Gazing at the moon  
Myriad things arise in thought,  
And my thoughts are sad :—  
Yet, 'tis not for me alone,  
That the autumn time has come.

In the twenty-eighth *tanka*, a mood accompanying a winter scene appears :—

Winter loneliness  
In a mountain hamlet grows  
Only deeper, when  
Guests are gone and leaves and grass  
Withered are :—so runs my thought.

A longing for friendship, that inclines man in solitude to take even the lifeless things about him into his companionship, is beautifully shown in the sixty-sixth *tanka*, in a personifying address to a solitary cherry-tree.

Let us each for each  
Pitying hold tender thought,  
Mountain-cherry flower !  
Other than thee, lonely flower,  
There is none I hold as friend.

To one who has seen the pensive and exquisite beauty of the scenery near there, a peculiar charm pervades the eighth song,—“A Night at Suma's Gate.” In ancient times there was an Imperial barrier at the place.

Guard of Suma's gate,  
From your sleep how many nights  
Have you waked, at cries  
Of the plaintive sanderlings  
Migrant from Awaji's isle ?

There is a note of hope in the eighty-fourth song, an agreeable departure from the general sadness of these poems of Sentiment ;—" The Transfigured Past."

If I long should live,  
Then perchance the present days  
May be dear to me :—  
Just as past time fraught with grief  
Now comes fondly back in thought.

Many others of these poems of the sentiments are worth repeating as illustrative of our theme, but we will now turn to the third group,—that which is gathered about the mighty power moving in all human life,—Love.

*Tanka* thirteen tells of " Love Perfected." The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba's peak  
Falling waters have become  
Mina's still, full flow.  
So, my love has grown to be :—  
Like the river's quiet deeps.

In *tanka* sixteen, by means of two word-plays,—one upon the word *Inaba*, a mountain, or district bearing this name, to which the poet was going, and, also, the phrase, " if I go ;" the other upon the word *matsu* meaning " a pine tree," and to " wait," as one *pinning* for another may wait,—by means of these word-plays an assurance of " Faithful Love " is well given.

Though we parted be,  
If on mount Inaba's peak  
I should hear the sound  
Of the pine-trees growing there,  
Back at once I'll make my way.

In the eighteenth song, one of the distinctive devices of Japanese poetry, the "Preface" and euphonic "Introductory-word" appear. In the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as purely introductory. The theme is "Secret Love."

Lo! the gathered waves  
On the shores of Sumi's bay!  
E'en in gathered night,  
When in dreams I go to thee,  
I must shun the eyes of men.

The solicitude of a woman about the safety of a man who had deserted her, showing thereby the self-effacement that love at times effects, is well expressed in the thirty-eighth *tanka*. The lover had sworn to the gods that he would never desert his mistress. The wronged woman, therefore, feared that the gods might execute vengeance.

Though forgotten now,  
For myself I do not care;—  
He, by oath, was pledged,  
And his life that is forsworn,  
Such a thing of pity is!

"Unconfessed Love" that betrays itself is the theme of the fortieth song:—

Though I would conceal,  
In my face it yet appears,—  
My fond, secret love;  
So much that he asks of me  
"Does not something trouble you?"

"Love Perplexed" is pictured in the forty-sixth song under the simile of a mariner at sea with rudder lost.

Like a mariner  
 Sailing over Yura's strait  
 With his rudder gone ;—  
 Whither o'er the deep of love  
 Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown in the fiftieth song :—

For thy precious sake  
 Once my eager life itself  
 Was not dear to me.  
 But, 'tis now my heart's desire,  
 It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged, is told in these anxious verses of the song number fifty-four,—*"A Woman's Judgment."* :—

If, "not to forget"  
 Will for you in future years  
 Be too difficult,  
 It were well this very day  
 That my life,—ah me !—should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in *tanka* seventy-two, under the guise of dread of the waves of the beach of Takashi.

Well I know the fame  
 Of the fickle waves that beat  
 On Takashi's strand.  
 Should I e'er go near that shore  
 I should only wet my sleeves.

Struggle to conceal a love that may not be shown to the one beloved, is admirably exhibited in the eighty-ninth *tanka*, in an apostrophe to self. The poet wrote :—

Life ! Thou string of gems !  
If thou art to end, break now ;  
For, if yet I live,  
All I do to hide my love,  
May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its phases, is the theme. I shall quote only one more of them. It is the one written by the compiler of this anthology, the *Hyakunin-issu*, the poet Teikakyō, or Sadaie. It is a vivid picture of a common scene on Awaji island, used in simile here to show the poet-lover's impatience in waiting :—

Like the salt sea-weed  
Burning in the evening calm  
On Matsuo's shore,  
All my being is aglow  
Waiting one who does not come.

Here the introduction to this "Century of Song" may end and the way among the songs themselves be entered. No one knows better than the present writer, the difficulties one meets with in making the venture here made, or how unsatisfactory the results gained. The real charm of these dainty bits of verse will forever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it, and to show it to the world. But I have done faithful service in my search, and I hope that some measure of attainment has been secured.





HYAKUNIN-ISSHU.



# HYAKUNIN-ISSHU.

(SINGLE SONGS OF A HUNDRED POETS.)



## I.

### TENCHI TENNO.

*Aki no ta no*  
*Kario no io no*  
*Toma wo arami*  
*Waga koromode wa*  
*Tsuyu ni nure-tsutsu.*

LITERAL TRANSLATION :—

<i>Arami</i>	<i>wo</i>	<i>toma</i>	
Because of the coarseness		of the	rush-mat
<i>no</i>	<i>io</i>	<i>no</i>	<i>kario</i>
of the	hut	of	temporary-hut
<i>no</i>	<i>ta</i>	<i>no</i>	<i>aki</i>
of the	rice-field	of	autumn,
<i>wa</i>		<i>waga</i>	<i>koromode</i>
so far as concerns		my	sleeves
<i>nure-tsutsu</i>	<i>ni</i>	<i>tsuyu.</i>	
they are becoming wet	with	dew (or rain).	

*Kario*, in the phrase *kario no io no*, is a generic name applied to a certain kind of house, *i.e.*, "temporary-house," "shed," "hut," whence the apparent redundancy of the phrase, "the house of the temporary-house." The meaning is, "the house" of the *kind* called "temporary-house;" as, if one should say, "a warehouse-house." The sign of the

accusative case, *wo*, when placed before adjectival nouns in *mi*, as here—*toma wo arami*,—has the force of such prepositional phrases as, “be, cause of,” “by means of,” on account of,” etc. Thus:—“Because of the coarseness (in texture) of the rush-mats,—my sleeves are growing wet, etc.” *Tsutsu* is a verbal suffix showing simultaneity, or association, in time of action, as;—“The rush-mats being coarse, at the same time from the falling or dripping dew, my sleeves become wet.”

EXPLANATORY NOTE. These verses have been ascribed to the Emperor (*Tennō*) Tenchi, whose reign covered the period between the years 668 and 672 A.D. He had his seat of government at Otsu near Kyōto. His reign was long famed for its benevolence.

The writer, it is said, gave expression, in the poem, to sympathy with his subjects to whom had fallen the hard lot of work in the rice-fields. The temporary shelter-sheds, built by the laborers near their fields for use during the harvest time, did not protect them from the season's fogs and rains. In imagination the Emperor had placed himself in one of these harvest-huts. He embodied his fancied experience and mood in verse.

In form, the poem does not quite comply with the standard measure of the *tanka*. In the third verse,—*toma wo arami*,—are six syllables instead of the required five. Such variations in Japanese verse, however, are not infrequent. A literal rendering of the poem in its original metre, on account of grammatical peculiarities, has not been satisfactorily secured in the present version.

METRICAL TRANSLATION :—

#### AN EMPEROR'S SYMPATHY.

Coarse the rush-mat roof  
 Sheltering the harvest-hut  
 Of the autumn rice-field ;—  
 And my sleeves are growing wet  
 With the moisture dripping through.

## II. JITO TENNO.

*Haru sugite*  
*Natsu kinikerashi*  
*Shirotae no*  
*Koromo hosu tefu*  
*Ama-no-kagu yama.*

### LITERAL TRANSLATION :—

<i>Natsu</i>	<i>kinikerashi</i>	<i>haru</i>
Summer	seemingly has come,	spring
<i>sugite</i>	—————	<i>Ama-no - Kagu yama</i>
being past.	(Lo !)	Heaven's Perfume Mount
—————	<i>tefu</i>	<i>hosu koromo</i>
(where),	it is said,	are dried. clothes
<i>no shirotae.</i>		

of surpassing whiteness.

Some editors substitute for *hosu tefu* (*tefu* is pronounced *chō*), the word *hoshitaru*, or *tari*. With these adjectival affixes Mount *Ama-no-Kagu* would be described as "white with drying clothes." *Shirotae* is a poetical term for "pure," "surpassing," "exquisite," "silk-white", whiteness. *Kashi* is a suffix conveying the notion of "likeness," or "seemingness."

EXPLANATORY NOTE. The Empress (Tennō) Jitō, a daughter of the Emperor Tenchi and reigning from 690 to 696 A.D., is said to have been the writer of these verses.

Mount *Ama-no-Kagu*, it is supposed, is a hill that rises not far from Nara. In the summer-time the slopes of this mountain were often white with drying-clothes spread over them by the people of the villages lying around the base of the mountain. The Empress probably had this summer scene in mind when she wrote her song ; or, the song may be descriptive of a late fallen snow upon the hill's slopes.

## METRICAL TRANSLATION :—

## MOUNT AMA-NO-KAGU;—A PICTURE.

Spring, it seems, has passed,  
 And the summer come again;  
 For the silk-white robes,  
 So 'tis said, are spread to dry  
 On the "Mount of Heaven's Perfume."

---

## III.

## KAKINOMOTO NO HITOMARU.

*Ashibiki no*  
*Yamadori no o no*  
*Shidari-o no*  
*Naga nagashi yo wo*  
*Hitori ka mo nen.*

## LITERAL TRANSLATION :—

*Shidari-o no*  
 (Ah!) The downward curving tail-feathers

<i>no o</i>	<i>no ashibiki</i>	<i>yama-</i>
of the tail	of the foot-dragging	mountain-
<i>dori</i>	<i>naga nagashi</i>	<i>yo wo</i>
pheasant!	The long, long	night
<i>nen</i>	<i>mo</i>	<i>hitori ka.</i>
sleep I	indeed	alone?

In this translation an attempt has been made to render literally a "Pillow-word" and a "Preface,"—verbal oddities that are common in Japanese verse. (See *Introduction*, p. xvi.)

It is not certain, however, that the Japanese original has been fairly represented here. *Ashibiki no*, a "pillow-word" associated with "mountain" and with the things of mountains, may, or may not, have

been derived from *ashi hiku*, "to drag the foot." Some commentators think rather that the term is a derivative of words meaning "covered with trees," or "thickly growing trees." The first three lines, or "part," of the poem serve no other purpose than to introduce the longing lament of the last two lines, or "part." *Ashibiki no* naturally precedes *yamadori*; with *yamadori* is naturally associated *shidari-o*; the whole combination making a euphonic introduction or "preface" to *naga-nagashi yo*. *Naga-nagashi* is an intensive form of *nagashi*, "long in time." *Mo* here gives special emphasis to *hitori*, "alone." *Nen* is composed of the two syllables *ne-n*.

EXPLANATORY NOTE. The writer of this *tanka*, Hitomaro Kakinomoto, lived towards the close of the seventh and probably during the first third of the eighth centuries. There is but little that is trustworthy in the accounts of his life. He was an officer at the Imperial court, and at times, so it is said, was a personal attendant on the Emperor Mommu (697-707 A.D.). Hitomaro ranks among the first of Japan's poets.

The poem is a love-song intelligible rather through the mood aroused by its tone, than through explicit verbal expression.

METRICAL TRANSLATION :—

#### A SONG OF LONGING.

Ah! the foot-drawn trail  
Of the mountain-pheasant's tail  
Drooped like down-curved branch!—  
Through this long, long-dragging night  
Must I keep my couch alone?

#### IV.

#### YAMABE NO AKAHITO.

*Tago no ura*  
*Ni uchi-idete mireba*  
*Shirotae no*  
*Fuji no takane ni*  
*Yuki wa furi-tsutsu.*



## LITERAL TRANSLATION :—

<i>Uchi-idete ni</i>		<i>ura no Tago</i>
Going out to		the coast of Tago,
<i>mireba</i>	<i>yuki</i>	<i>wa furi-tsutsu</i>
when I see	snow	at the same
	<i>ni</i>	<i>takane</i>
time falling	on	the high peak
<i>no</i>	<i>shiratae no</i>	<i>Fuji.</i>
of	pure-white	Fuji.

In the verse *ni uchi-idete mireba* the terminal and initial vowel sounds of the first three words flow together, *ni-u* becoming *nyu* and *chi-idete* becoming *ch'-idete*. The nine syllables are thus reduced in reading to the normal seven. *Uchi* is an emphatic or euphonic prefix to the verb *idete*;—it has no particular meaning here. In the *Manyōshū* this song is given, but in a somewhat different form.

EXPLANATORY NOTE. Akahito of Yamabe, writer of this *tanka*, lived a few years later than Hitomaro, under the reign of the Emperor Shōmu (724-748 A.D.). He shares with Hitomaro the reputation of greatest excellence among the poets of ancient times.

In these lines the poet probably intended to call to mind the lovely landscape of the coast of Tago in Suruga as made complete in beauty with one of its parts, Mount Fuji, receiving a covering of snow.

## METRICAL TRANSLATION :—

## BEAUTY MADE PERFECT.

When to Tago's coast  
 I my way have ta'en, and see  
 Perfect whiteness laid  
 On Mount Fuji's lofty peak  
 By the drift of falling snow.

V.  
SARUMARU TAYU.

*Oku yama ni*  
*Momiji fumi-wake*  
*Naku shika no*  
*Koe kiku toki zo*  
*Aki wa kanashiki.*

## LITERAL TRANSLATION :—

<i>Wa</i>	<i>aki</i>	<i>kanashiki</i>	<i>zo</i>
As for	autumn,	it is sad	
<i>toki</i>	<i>kiku</i>	<i>koe</i>	<i>no</i>
at the time	I hear	the voice	of
<i>shika</i>	<i>naku</i>	<i>fumi-wake</i>	
the stag	cry,	treading through	
		<i>momiji</i>	
and scattering		red maple-leaves,	
<i>ni</i>	<i>yama</i>	<i>oku,</i>	
in	the mountain	depths.	

The compound *fumi-wake*, meaning "to tread upon, break and scatter," is said to indicate progress made through obstacles. The mountain paths in autumn are covered with fallen leaves. *Momiji* are properly the red, not exclusively maple, leaves of autumn. *Zo* is a particle used chiefly to give emphasis to antecedent words.

EXPLANATORY NOTE. Sarumaru, whose office was that of Tayū, an attendant at a Shintō shrine, lived probably before 800 A.D. In the *Hōjōki*, written in the year 1212 A.D. by Kamo Chōmei who became a hermit and dwelt in a ten-feet square (*hōjō*) hut on Ōharayama near Kyōto, is a passage-telling of his daily walks. It reads, "I cross Mount Sumi, I make a pilgrimage to Iwama, I worship at Ishiyama, or else I thread my way over the plain of Awadzu and pay my respects to the remains of the old Semimaru (No. 10). I cross the river Tagami and visit the tomb of Sarumaru Tayū."

This song depicts the deepening of autumn's melancholy by the plaintive cry of a stag, heard from the depths of mountain forests.

METRICAL TRANSLATION :—

### THE STAG'S CRY IN AUTUMN.

In the mountain depths,  
Treading through the crimson leaves,  
Cries the wandering stag.  
When I hear the lonely cry,  
Sad,—how sad—the autumn is!

## VI.

### CHUNAGON YAKAMOCHI.

*Kasasagi no*  
*Wataseru hashi ni*  
*Oku shimo no*  
*Shiroki wo mireba*  
*Yo zo fuke ni keru*

LITERAL TRANSLATION :—

<i>Yo zo</i>			<i>fuke ni keru</i>
The night			has far advanced,
<i>mireba</i>	<i>wo</i>	<i>shiroki</i>	<i>no</i> <i>shimo</i>
when I see		whiteness	of frost
<i>oku</i>	<i>ni</i>	<i>kasasagi no</i>	<i>wataseru</i>
lying	upon	the magpies'	stretched-across
<i>hashi.</i>			
bridge.			

*Keru* is a particle that, as a suffix, gives a preterit sense to verbs  
—*fuke ni keru*, = "has far advanced."

EXPLANATORY NOTE. Yakamochi, by office *Chūnagon*, or Imperial State Adviser of the Middle Rank, is much esteemed for his poetic skill. He flourished towards the close of the eighth century.

In this poem, the writer notes the far advance of night by the appearance of hoar-frost (which forms when the night is well advanced) upon the timbers of the "Magpie Bridge," a passage-way in the Imperial Palace grounds. This name "Magpie Bridge" was given by popular superstition to the "Milky Way," of the skies. *Kasasagi* is a kind of raven, or magpie. It was believed in ancient times in China, Korea and Japan, that the *kasasagi* on the seventh day of the seventh month of each year bridged "the River of Heaven," the "Milky Way" by interfolding their wings, so that the *hataorime*, or the weaver,—bride of the heavenly herdsman—might cross it for her annual visit to her spouse. The myth in many forms has been a favorite in Japan. It easily found a place among the names given to the many structures that were parts of the Mikado's Palace, the home of "the Son of Heaven."

METRICAL TRANSLATION :—

#### A WINTER MIDNIGHT IN THE PALACE COURT.

If the "Magpie Bridge,"—

Bridge by flight of magpies spanned,—

White with frost I see :—

With a deep-laid frost made white :—

Late, I know, has grown the night.

#### VII.

#### ABE NO NAKAMARO.

*Ama-no-hara*

*Furi-sake mireba*

*Kasuga naru*  
*Mikasa no yama ni*  
*Ideshi tsuki ka mo.*

## LITERAL TRANSLATION :—

<i>Mireba</i>	<i>furi-sake</i>	<i>Ama-no-hara</i>
When I look	afar (o'er)	Heaven's Plain,
<i>mo ka</i>	<i>tsuki</i>	<i>ideshi</i>
is it	the moon	(that has) come forth
<i>ni yama</i>	<i>no</i>	<i>Mikasa</i>
upon the mountain	of	Mikasa
<i>naru</i>	<i>Kasuga.</i>	
being in	Kasuga?	

*Ama-no-hara* is a poetic name for the sky. *Furi sake miru* is made forcible by the use of *furi*,—*furu* "to brandish," as with a weapon. *Mo* is sign of emphasis upon the antecedent thought. *Naru=ni aru*, "to be in," or "at."

EXPLANATORY NOTE. It is said that the poet, Nakamaro of Abe, wrote this poem during a farewell entertainment given to him at the sea-side by some friends in China, when he was about to return to his home near Nara in Japan. The time was the middle of the eighth century.

The verses tell of the poet's longing for home as he saw the risen moon shining over the ocean that lay between China and his native land.

## METRICAL TRANSLATION :—

## A THOUGHT OF HOME.

When I look abroad  
 O'er the wide-stretched "Plain of Heaven,"  
 Is the moon the same  
 That on Mount Mikasa rose,  
 In the land of Kasuga?

---

## VIII.

## KISEN HOSHI.

*Waga io wa*  
*Miyako no tatsumi*  
*Shika zo sumu*  
*Yo wo Uji yama to*  
*Hito wa iu nari.*

## LITERAL TRANSLATION :—

<i>Wa</i>	<i>waga</i>	<i>io</i>	<i>tatsumi</i>
As for	my	hut	(it is) south-east
<i>no</i>	<i>miyako</i>	<i>shika zo</i>	<i>sumu</i>
of	the capital city ;	thus —	I dwell.
<i>wa</i>	<i>hito</i>	<i>iu nari</i>	<i>yo wo</i>
As for	men,	they say	of the world
<i>to</i>	<i>Ujiyama.</i>		
that it is	a "Mount of Sorrow."		

EXPLANATORY NOTE. The priest (Hōshi) Kisen, writer of these verses, lived at Mount Uji not far from the capital city, Kyōto. The nearness in pronunciation of the word *ushi*, "gloom" or "sorrow," to that of the word *Uji*, the name of the place of his home, prompted him to carry on his reflections by means of a pun, a device which, as has been noted, is common in Japanese versification.

Various opinions exist among commentators as to the real purport of his reflections. One says, "the idea is that the author flees to a remote mountains, *Ujiyama*, to escape the sorrows of this world, but finds that sorrow still pursues him, in the name of the mountain." Another remarks that, the author leaving the capital for a distant place so that he may shun the world, people have named the place, the "Mount of Shunning." Yet another interprets the poet as thinking of Mount Uji, his home, "'as a very pleasant place.' Why

then has it been so misnamed,—‘Mount of Sorrow’? Why take a pessimistic view of the world while nature may be enjoyed?”

The *tanka* is obscure in meaning, or rather, as we see, it easily yields to various interpretations. Tsurayuki (No. 35) in his criticism of the more ancient poets wrote, “Kisen is profound, but the connection between the beginning and the end is indistinct. He may be compared to the autumn moon, which, as we gaze on it, is obscured by the clouds of dawn.”

METRICAL TRANSLATION :—

A BUDDHIST'S REFLECTION.

Lowly hut is mine  
 South-east from the capital :—  
 Thus I choose to dwell ;—  
 And the world in which I live  
 Men have named a “Mount of Gloom.”

IX.

ONO NO KOMACHI.

*Hana no iro wa*  
*Utsuri ni keri na*  
*Itazura ni*  
*Waga mi yo ni furu*  
*Nagame seshi ma ni.*

LITERAL TRANSLATION :—

<i>Wa</i>	<i>hana no</i>	<i>iro</i>	
As for	the flower's	color,	(it)
<i>utsuri-ni-keri</i>	<i>ni</i>		<i>ma</i>
passed away	in the		time
<i>seshi</i>	<i>nagame</i>	<i>itazura ni</i>	
(I) did	long-gazing	vainly,	

*waga*                      *mi*                      *furu ni*  
 (while) my              body (i. e. I)              was going through  
*yo.*  
 the world.

In reading the first line, *hana no iro wa*, elide the *o* sound of *no*, thus,—*hana n'iro wa*. *Seshi*, is the preterit form of *suru*, “to do.” *Waga mi*, “my body,”=“myself,”=“I.” *Yo*, “the world,”=“this life.” *Furu* associates the idea of the *furu*, “fall of rain,”—*naga ame* “long rain,” (an idea played with by the poet in the word *nagame* “looking” or “gazing,”)—with *furu* “to pass,” which refers to “the passing” of one’s life in the world.

EXPLANATORY NOTE. Komachi of Ono was a famous poet living in the middle of the ninth century, 834—880, A.D. She was famous as well for her beauty as for her poetic ability. In his preface to the *Kokinshū* Tsurayuki (No. 35) said, “Ono no Komachi” shows “feeling in her poems, but little vigor. She is like a lovely woman who is suffering from ill-health.”

This song carries a double meaning throughout. The poet associated her beauty with the color of a flower: As the latter perished under the “falling,”—*furu*,—of “long-rains,” *naga ame*,—so her beauty has faded while she was “passing,”—*furu*—through the world, “gazing upon,”—*nagame*,—or giving her time to, trifles.

METRICAL TRANSLATION :—

#### VANITY OF VANITIES.

Color of the flower  
 Has already passed away  
 While on trivial things  
 Vainly I have set my gaze,  
 In my journey through the world.

---



## X.

## SEMIMARU.

*Kôre ya kono*  
*Yuku mo kaeru mo*  
*Wakarete wa*  
*Shiru mo shiranu mo*  
*Ausaka no seki.*

LITERAL TRANSLATION:—

<i>Yuku mo kaeru mo</i>	<i>wakarete</i>
(For those) either going or returning,	having
	<i>wa</i>
been separated	<i>shiru</i>
	as for ; (for those) either
<i>mo shiranu mo</i>	<i>kore ya</i>
knowing or not knowing,	this truly,
<i>kono</i>	<i>seki</i>
this (here, is)	<i>no</i>
	<i>ausaka.</i>
	the gate of meeting hill.

*Ausaka* is literally "meeting-hill" or "slope." The word is pronounced Ōsaka, which as pronounced may also mean "Great Hill."

EXPLANATORY NOTE. This poet, Semimaru (No. 5), living towards the end of the ninth century, was famous as a musician.

Just before reaching the city of Kyōto, on the Tōkaidō, the main thoroughfare of the east sea-provinces of Central Japan, one passes Ōsaka, an important place, because there the road leads over a low ridge, in a narrow defile, across the mountain-barrier that separates Kyōto and the eastern part of the empire. In ancient times an Imperial guard-house was located there. Past this barrier, travellers to and from Kyōto and the east and north must go. The poet Semimaru in his picture of the busy scene there, played upon the words Ōsaka "Great Hill," or "Slope," and *Ausaka*, (Ōsaka) "Hill of Meeting."

## METRICAL TRANSLATION :—

## AT THE OSAKA BARRIER.

Truly, this is where  
 Travellers who go or come  
 Over parting ways,—  
 Friends or strangers,—all must meet ;  
 'Tis the gate of " Meeting Hill."

## XI.

## SANGI TAKAMURA.

*Wada-no-hara*  
*Yasoshima kakete*  
*Kogi-idenu to*  
*Hito ni wa tsuge-yo*  
*Ama no tsuri-bune.*

## LITERAL TRANSLATION :—

<i>Hara</i>	<i>no</i>	<i>wada</i>	<i>kakete</i>
(O'er) the plain	of	the ocean,	towards
<i>yasoshima</i>			<i>kogi-</i>
the eighty (i.e. many) islands,			rowing
<i>idenu</i>	<i>to</i>	<i>ni</i>	<i>hito wa</i>
I go forth :	that,	to	men
<i>tsuri-bune</i>	<i>no</i>	<i>ama</i>	
(O!) fishing boats	of the	fisher-women,	
<i>tsuge yo</i>			
proclaim !			

*Kakete* from *kakeru* in the sense of "passing from one thing to another." The *tsuri bune* are here personified and charged with a message to the home-folk and to mankind. *Yo* is an imperative exclamation.

EXPLANATORY NOTE. Ono no Takamura, was by office a Privy councillor (*Sangi*), and was also a noted scholar. He lived in the ninth century. Having at one time lost favor with the Court authorities by some supposed show of disrespect to the Emperor he was banished to the Oki islands. These lands are famous in Japan's traditions and history. Several historic personages have suffered banishment to them. They were to ancient navigators, "far away." Men of high degree considered dangerous to the state, were of course powerless there.

Takamura's poem is a pathetic legacy to his friends at Kyōto as he started upon his lonely journey to the solitude of the distant archipelago.

METRICAL TRANSLATION :—

#### AN EXILE'S FAREWELL.

O'er the wide, wide sea,  
Towards its many distant isles,  
Rowing I set forth.  
This, to all the world proclaim,  
O ye boats of fisher-folk !

---

#### XII.

#### SOJO HENJO.

*Ama-tsu-kaze*  
*Kumo no kayoiji*  
*Fuki-toji yo*  
*Otome no sugata*  
*Shibashi todomen.*

LITERAL TRANSLATION :—

<i>Kaze-tsu-ama</i>	<i>fuki</i>	<i>toji yo</i>
Winds of Heaven,	blowing	close

<i>kayoji</i>	<i>no</i>	<i>kumo</i>	<i>todomen</i>
the thoroughfares	of	the clouds.	I would
	<i>shibashi</i>	<i>otome no sugata.</i>	
detain	a little while	these virgin forms.	

*Tsu* is here a genitive suffix. *Todomen* is read as a four-syllabled word.

EXPLANATORY NOTE. The Bishop (*Sōjō*) Henjō was of Imperial descent. During his early years he bore the name Yoshimune no Munesada. Upon the death (850 A.D.), of the Emperor Nimmyō, with whom he was in high favor and to whom he was much devoted, he took orders as a Buddhist priest. About sixteen years later, a short time before his death, he was made a bishop. Tsurayuki wrote of Bishop Henjō as a poet that, though a skilful versifier he lacked real feeling. "He excels in form, but substance is wanting. The emotion produced by his poetry is evanescent. I might liken him to one that should conceive an artificial passion for the mere painted semblance of a maiden."

It is said that the poet saw, at a court festival, called the *Toyo no Akari no Sechie*, "Feast of the Light of Plenty," given in connection with the first offering of rice to the gods and to the Emperor in autumn (*Niname Matsuri*), a dance of some nobles' daughters. He was so charmed by the scene that he likened the young maidens to heavenly beings. As, according to ancient belief, the pathways of the celestial beings lie through an unclouded sky, he prayed the winds that they would close with clouds the ways to the heavenly home.

METRICAL TRANSLATION :—

#### ANGELS ON EARTH.

O ye Winds of Heaven !

In the paths among the clouds

Blow, and close the ways,

That we may these virgin forms

Yet a little while detain.

### XIII. YOZEI IN.

*Tsukuba-ne no*

*Mine yori otsuru*

*Minano-gawa*

*Koi zo tsumorite*

*Fuchi to nari nuru.*

#### LITERAL TRANSLATION :—

<i>Minano-gawa</i>	<i>otsuru</i>	<i>yori</i>
(Like) Minano river,	falling down	from
<i>mine</i>	<i>no</i>	<i>Tsukuba-ne</i>
the ridge	of	the peak of Tsukuba,
<i>koi</i>	<i>zo</i>	<i>tsumorite</i>
(so my) love		accumulating
<i>to nari nuru</i>	<i>fuchi.</i>	
has become at last	a deep pool.	

*In*, associated with the name of an Emperor, indicates abdication of sovereignty. *Tsukuba-ne*, is a contraction of *Tsukuba*, the name of a mountain, and *mine* "peak." *Zo* indicates emphasis of the thought expressed. *Nari-nuru* is a poetic form of the suffix *nari* and expresses completion of action. *Nuru* is the contracted form of the adjective *inuru* "past" or "preceding," and indicates completed action.

EXPLANATORY NOTE. The retired Emperor (*In*) *Yōzei*, whose reign extended from 877 to 884 A D., is credited with the authorship of this *tanka*.

The writer likened his love to the still, deep waters of the Minano river, that, from small and feeble beginnings, had at last become serene, strong and full in their flow.

#### METRICAL TRANSLATION :—

##### PERFECTED LOVE.

From Tsukuba's peak,

Falling waters have become

Mina's still, full flow :—

So my love has grown to be ;—

Like the river's quiet deeps.

## XIV.

## KAWARA NO SADAIJIN.

*Michinoku no*  
*Shinobu mochizuri*  
*Dare yue ni*  
*Midare somenishi*  
*Ware naranaku ni.*

## LITERAL TRANSLATION :—

<i>Dare yue ni</i>		<i>somenishi</i>
For whose sake		(have I) begun to be
<i>midare</i>		<i>shinobu</i>
disordered,		(like the) <i>shinobu</i> -fern
<i>mochi zuri</i>	<i>no</i>	<i>Michinoku</i>
figure-print	of	Michinoku (if
	<i>ware</i>	<i>nara</i>
not for yours ?)	I	am
<i>naku ni.</i>		
not (a man to change).		

*Somenishi* has the twofold meaning of "beginning," and of "dyeing,"—*someru* "to begin," or "to dye." The phrase can read, "beginning to be confused or bewildered," as a lover, or being "dyed with a confused pattern," as a fabric. *Shinobu*,—a kind of fern or grass, whose leaves are much tangled, or intricate in form, was in ancient times placed upon cloth and rubbed with a stone until the cloth was stained with its outlines. *Nara naku*=*naranu*, "am not."

EXPLANATORY NOTE. The name of this poet, is Minamoto Tōru. His death occurred in 949 A.D. His official title heads the *tanka*,—*Sadaijin* that of one of the highest officials of the Council of State,—the Minister of the Left,—residing in a part of the capital Kyōto, called Kawara.

The poem is understood largely by inference. In one of the parts of the province of Mutsu, Michinoku, printed-cloths

were made in old times. They were interesting from their odd tangle of lines, taken, as described above, from a kind of fern, or grass, grown there. The poet wished to remove any ground of suspicion of his loyalty from the mind of the woman he loved. Hence, a description of his bewildered, embarrassed, confused mind as lover, that he likened to a Michinoku *shinobu*-print; and his protestation that to his mistress only, who was the source of this confusion, he could not be other than faithful.

METRICAL TRANSLATION :—

A LOVER'S PROTEST.

Michinoku print  
 Of *shinobu*'s tangled leaves !  
 For whose sake have I  
 Like confused begun to be ?  
 Only yours ! I can not change !

XV.

KOKO TENNO.

*Kimi ga tame*  
*Haru no no ni idete*  
*Wakana tsumu*  
*Waga koromode ni*  
*Yuki wa furi-tsutsu.*

LITERAL TRANSLATION :—

<i>Kimi ga tame</i>		<i>idete ni</i>	
(For) thy sake		going forth into	
<i>no</i>	<i>no</i>	<i>haru</i>	<i>tsumu</i>
the field	of	spring	to pluck

<i>wakana</i>	<i>yuki</i>	<i>wa</i>	<i>furi</i>
young green herbs ;—the	snow		falling
<i>tsutsu</i>	<i>ni</i>	<i>waga</i>	<i>koromode.</i>
meanwhile	upon	my	clothes-

(i.e. sleeves).

Read *ni-idete* as three, not four, syllables,—*ni'dete*. *Ga* is here a genitive sign,—"you of sake,"—"your sake."

EXPLANATORY NOTE. The Emperor Kōkō reigned but three years,—885-887 A.D. He has been named "a sagacious monarch." He is said to have written these verses as descriptive of filial devotion,—of his love for his grandmother.

METRICAL TRANSLATION :—

#### FILIAL LOVE.

It is for thy sake  
That I seek the fields in spring,  
Gathering green herbs,  
While my garment's hanging sleeves  
Are with falling snow beflecked.

#### XVI.

#### CHUNAGON YUKIHIRA.

*Tachi wakare*  
*Inaba no yama no*  
*Mine ni ofuru*  
*Matsu to shi kikaba*  
*Ima kaeri-kon.*

LITERAL TRANSLATION :—

<i>Tachi wakare</i>		<i>kikaba shi to</i>
Being separated,		if I hear
<i>matsu</i>	<i>ofuru</i>	<i>ni</i>
the pine-tree,	growing	upon
		<i>mine</i>
		the peak



<i>no</i>	<i>yama</i>	<i>no</i>	<i>Inaba</i>
of	the mountain	of	Inaba,
	<i>kaeri-kon</i>		<i>ima.</i>
(I shall) come back		immediately.	

*Tachi* is an auxiliary prefix to *wakare*, and is here chiefly euphonic. *Inaba* is the name of a Japanese province but has also another meaning. "if I go." *Matsu* is a two-fold word. It may mean "a pine-tree," or "to wait;" much as the English word "pine" may mean a "pine tree" or "to pine," while waiting. *Shi* here has no other office than that of or aiding in producing euphony. *To* is the subordinating conjunction "that," introducing the assertion that follows. "The sound of the pine tree; that, should I hear," etc. *Kon* is two syllabled and is so read,—*ko-n*.

EXPLANATORY NOTE. Yuki-hara, an Imperial Privy Councillor (*Chūnagon*), died in 893 A.D. He was distinguished through service given to several of the Mikados during a long life. He was half-brother to Ariwara no Narihira Ason. His full name was Ariwara no Yuki-hara Ason. Ason was originally the family designation of the second of the eight chief families of ancient times. Later it became an honorary prefix to the names of court-officials above a certain rank.

Yuki-hira had been appointed governor of the province of Inaba. In this *tanka* he assured his loved one that if he should hear the sound of "the pine tree" in the land of Inaba, he would know thereby that she would be "waiting or pining" for him and he would return at once. The poem exhibits several characteristic plays upon words.

METRICAL TRANSLATION:—

#### PROMISE AT PARTING.

Though we parted be,  
 If on Mount Inaba's peak  
 I should hear the sound  
 Of the pine-trees growing there,  
 Back at once I'll make my way.

## XVII.

## ARIWARA NO NARIHIRA ASON.

*Chihayaburu**Kami yo mo kikazu**Tatsuta gawa**Kara-kurenai ni**Mizu kukuru to wa.*

## LITERAL TRANSLATION :—

	<i>Kikazu</i>		<i>mo</i>
	I have not heard,		even (of the)
<i>chihayaburu</i>		<i>kami-yo</i>	
mighty		god-age,	such
	<i>wa</i>	<i>to</i>	<i>kukuru</i>
a thing	as (this),	that	binds
<i>mizu</i>	<i>ni</i>		<i>kara kurenai</i>
water	with		Chinese deep-scarlet
	<i>Tatsuta gawa.</i>		
color, (at)	Tatsuta river.		

*Chihayaburu* is probably derived from *itchi hayai*, "most early," or the "quickest," and *furu*, "manner," the whole word meaning "having the manner of swiftness or strength." It is a "pillow-word" for *kami*. As such it has not much more significance than the definite article. *Kara-kurenai ni mizu kukuru*, indicates a kind of dyeing by which parts of the fabric are so bound up that when dipped in the dye they do not take the dye-stuff's color.

EXPLANATORY NOTE. The writer of this song, *Ason* *Narihira*, who lived between 825 and 880 A.D., was a man of princely birth, of distinguished culture and of notorious gallantries. He was exiled on account of his intimacy with the Empress. The *Ise Monogatari*, founded, it is said, in large part upon diaries left by *Narihira*, celebrates him in the adventures of a young court noble who is its central figure. But it is not necessary to assume that all the adventures ascribed to the hero ever happened. Literature at the time dealt

freely with fact. As a poet, Narihira was somewhat obscure and extremely concise, as the present *tanka* shows. Tsurayuki wrote of him, "he overflows with sentiment, but his language is deficient." He characterized Narihira's style as like "a closed flower that hath lost its color, but whose fragrance yet remaineth."

The river Tatta (*Tatsuta*), not far from Nara, near Hōryūji, is celebrated for its beauty, especially in autumn when the leaves of the maples growing along its banks change color. The poet recalled the lovely autumn scene there, likening it to cloth on whose blue back-ground exquisite scarlet-figures were outlined. Such loveliness had never been heard of, even in the splendid divine past.

METRICAL TRANSLATION:—

AUTUMN AT TATTA RIVER.

I have never heard  
     That, e'en when the gods held sway  
 In the ancient days,  
     E'er was water bound with red  
     Such as here in Tatta's stream.

XVIII.

FUJIWARA NO TOSHIYUKI ASON.

*Suminoe no*  
*Kishi ni yoru nami*  
*Yoru sae ya*  
*Yume no kayoiji*  
*Hito me yōkuran.*

## LITERAL TRANSLATION :—

<i>Nami</i> Waves	<i>yoru</i> gather	<i>ni</i> upon	<i>kishi</i> the coast	<i>no</i> of
<i>Sumi-no-e</i> Bay of Sumi!		<i>sae</i> Even	<i>ya</i>	<i>yoru</i> at night,
<i>kayoji</i> in the thoroughfares		<i>no</i> of		<i>yume</i> dreams,
<i>yokuran</i> (I) shall avoid	<i>hito-me.</i> men's eyes.			

*Sumi-no-e*, is the ancient name given to Sumiyoshi Bay near Osaka.  
*Yokuran* is read as a four syllabled word.

EXPLANATORY NOTE. *Ason* Toshiyuki, the writer of this song, died at the early age of twenty seven (907 A.D.). He was an officer in the Imperial Guard.

The first two verses of the *tanka* are another illustration of "the preface" in Japanese poetry. *Yoru*, or "gathering," of the waves, seems to serve no other purpose than to prepare the way in sound for *yoru*, "night," a word on which the writer's theme turns. So anxious was the lover that his attachment should not become publicly known, that he declares he must avoid the eyes of men even in his visits to the beloved his dreams by night.

## METRICAL TRANSLATION :—

## SECRET LOVE.

Lo the gathered waves  
 On the shores of Sumi's bay !  
 E'en in gathered night,  
 When in dreams I go to thee,  
 I must shun the eyes of men.

---

## XIX.

## ISE.

*Naniwagata*  
*Mijikaki ashi no*  
*Fushi no ma mo*  
*Awade kono yo wo*  
*Sugushite yo to ya.*

## LITERAL TRANSLATION:—

<i>Sugushite yo</i>	<i>kono</i>	<i>yo</i>	<i>wo</i>
Pass through	this	life,	
<i>awade</i>	<i>mo</i>	<i>ma</i>	
not meeting	even	for the space	
<i>no fushi</i>	<i>no</i>	<i>mijikaki</i>	<i>ashi</i>
of joint	of	short	reed
<i>Naniwagata</i>	<i>to</i>	<i>ya.</i>	
of Naniwa marsh?	— that,	do you say?	

*Fushi no ma* has the two-fold meaning of a "space of time," and of an "interspace in length." The word-play here turns upon this double sense. *Gata=kata*, "sea shore," "marsh."

EXPLANATORY NOTE. The Lady of Ise, prominent in the court of the Emperor Uda (888-897 A.D.); the Mikado's favorite; mother of a Prince, Katsura; an accomplished scholar and of most amiable personal qualities, was prominent about the year 890 A.D. Her father Tsugukage Fujiwara was governor of the province of Ise, whence came the name by which the daughter is known in literature.

Through the word-play of the song the writer reproached her lover with the question, "Do you ask me not to meet you again,—not even for a moment?"

## METRICAL TRANSLATION :—

## A LOVER'S REPROACH.

Even for a space,  
 Short as joint of tiny reed  
 From Naniwa's marsh,  
 We must never meet again  
 In this life? This, do you ask?

## XX.

## MOTOYOSHI SHINNO.

*Wabinureba*  
*Ima hata onaji*  
*Naniwa naru*  
*Mi wo tsukushite mo*  
*Awanu to zo omou.*

## LITERAL TRANSLATION :—

<i>Wabinureba</i>	<i>ima</i>	<i>hata</i>
Since I am distressed,	now	moreover
<i>onaji</i>		
(it is) the same (whatever happens).		
<i>awanu</i>	<i>mo</i>	<i>tsukushite</i>
I will meet (you)	even (if)	destroying
<i>mi wo naru</i>	<i>Naniwa.</i>	
my body is in	Naniwa (bay).	

*Mi wo tsukushite* = "destroying my body," or "taking my life."  
 In this phrase is embodied also, *mi wo tsukushi* i.e., "a tide-gauge."  
*Naru*, see No. 7.

EXPLANATORY NOTE. The writer of this *tanka* was the Prince (*Shinnō*) Motoyoshi, son of the Emperor Yōsei who reigned from 877 to 884 A.D.

Prince Motoyoshi was noted for his love-adventures. In the present song he gave utterance to a mood following the

exposure of a forbidden intimacy. It shows the recklessness of despair. Publicity had made his affairs about as bad as they could be. Further attempts at concealment were useless. Therefore, he resolved, he would meet his mistress. His life might be the penalty he would pay, but that mattered not. The word-play with *mi wo tsukushi* suggests both "the destruction of life," and "the tide-gauge" of the bay of Naniwa where death might be found.

METRICAL TRANSLATION :—

### RESOLVE IN DESPAIR.

Now, in dire distress,  
It is all the same to me !  
So, then, let us meet  
Even though it costs my life  
In the Bay of Naniwa.

## XXI.

### SOSEI HOSHI.

*Ima komu to*  
*Iishi bakari ni*  
*Nagazuki no*  
*Ariake no tsuki*  
*Wo machi-izuru kana.*

LITERAL TRANSLATION :—

<i>Bakari ni</i>	<i>to</i>	<i>iishi</i>	<i>ima</i>
Only because	that	he said,	"In a
	<i>komu</i>		<i>machi-</i>
moment	I come,"		I have waited
<i>izuru</i>	<i>kana</i>	<i>tsuki</i>	
(until) the coming out,	indeed !	of the moon	

no            ariake            no            nagazuki.  
of            day-break        of            the long month.

*Ariake-no-tsuki*, is "the moon shining the night through and remaining visible at day-break;" but here the writer probably refers to the moon as it appears, or rises, about day-break, i.e. on the twentieth or twenty-first day of the lunar month. *Nagazuki*, "long month," or as some say, an abbreviation for *ina-kari tsuki*, "rice-cutting month," was the month of the old Japanese calendar almost synchronous with the present October. *Machi-izuru* is read as four syllables not five, *machi-izuru*. *Kana*, is an exclamation, = "indeed!" "in truth!" "alas!"

EXPLANATORY NOTE. The writer of this song, the Buddhist priest (*Hōshi*) Sosei, lived towards the end of the ninth century and was, as a layman, named Yoshimine no Hironobu. He is said to have been Bishop Henjō's son. Bishop Henjō was married before he took priestly orders.

The poet tells in his *tanka* of an all-night vigil he had made, awaiting the coming of the loved one, who had promised an immediate return.

#### METRICAL TRANSLATION :—

##### FAITHFUL WAITING.

Just because she said,  
    "In a moment I will come,"  
I've awaited her  
    E'en until the moon of dawn,  
    In the long month, hath appeared.

## XXII.

### BUNYA NO YASUhide.

*Fuku kara ni*  
    *Aki no kusaki no*  
*Shi orureba*  
    *Mube yamakaze wo*  
    *Arashi to inran.*



## LITERAL TRANSLATION :—

<i>Kara ni fuku</i>	<i>aki no</i>
As, by means of its blowing,	autumn's
<i>kusaki no</i>	<i>shiorureba</i>
grasses and trees	are hanging
	<i>mube</i> <i>yama</i>
down broken,	fitting (is it), mountain
<i>kaze wo iuran</i>	<i>arashi.</i>
wind be called	"The Wild" (or "Fierce)."

*Kara ni*=*yue ni*, "on account of." *Shiorureba*, is, according to some commentators, composed of *shi*, "branch," and *oru*, "to break." Others say that *shioru* is equivalent to *shibomi-oreru*, "fade and break off," and that "hang down bent," is the ancient meaning.

EXPLANATORY NOTE. Yasuhide of Bunya, a greatly celebrated writer, lived in the latter part of the ninth century. He has been criticized as giving to his verses more beauty of form than worth of content. Tsurayuki said of him,—“he is skilful in the use of words, but they match ill with his matter, as if a shopkeeper were to dress himself in fine silks.” This *tanka* holds a graceful play upon the Japanese names of “a storm,” *arashi*, and of *arashi* “wild,” “fierce,” “violent,” “savage” actions.

## METRICAL TRANSLATION :—

## THE MOUNTAIN WIND.

Since 'tis by its breath  
 Autumn's leaves of grass and trees  
 Broken are and waste,  
 Men may to the mountain-wind  
 Fitly give the name, “The Wild.”

---

## XXIII.

## OE NO CHISATO.

*Tsuki mireba*  
*Chiji ni mono koso*  
*Kanashi kere*  
*Waga mi hitotsu no*  
*Aki ni wa aranedo.*

## LITERAL TRANSLATION :—

<i>Mireba</i>	<i>tsuki</i>	<i>chiji ni</i>
When I look (at) the moon,		in myriad
	<i>mono</i>	<i>koso</i>
ways	things,	indeed !
	<i>kanashi kere</i>	
	are sad ;	
<i>aranedo</i>	<i>wa ni</i>	<i>aki</i>
although it is not,	as concerns	the autumn,
<i>no waga mi</i>	<i>hitotsu.</i>	
for myself	alone.	

Read *aki ni wa* in the last verse as *aki n' wa*.

EXPLANATORY NOTE. Oe of Chisato, it is supposed, lived towards the end of the ninth century.

In this poem, much celebrated and often quoted in Japanese literature, the writer tried to tell of the loneliness and sadness that came to him with the autumn evenings ;—yet, not for him only had the autumn come.

## METRICAL TRANSLATION :—

## THE SADNESS OF AUTUMN.

Gaze I at the moon,  
 Myriad things arise in thought,  
 And my thoughts are sad ;—  
 Yet, 'tis not for me alone,  
 That the autumn time has come.

---

## XXIV.

## KAN KE.

*Kono tabi wa*  
*Musa mo tori-aezu*  
*Tamuke yama*  
*Momiji no nishiki*  
*Kami no mani-mani.*

## LITERAL TRANSLATION :—

<i>Wa</i>	<i>kono</i>	<i>tabi</i>	<i>tori-aezu</i>	<i>mo</i>
As for	this	time,	I had not	even
		<i>nusa</i>		<i>mani-mani</i>
time to bring		nusa, (here are)		at the plea-
	<i>no</i>	<i>kami</i>	<i>nishiki</i>	<i>no</i>
sure	of	the gods,	brocades	of
<i>momiji</i>		<i>Tamuke yama.</i>		
the red leaves		of "The Mount of Offering."		

*Nusa* were, in ancient times, strips of silk, or cloth, in five colors, white, yellow, purple, green and black, that were scattered in front of a god's shrine, or placed there bound to wands of sacred wood, as an accompaniment to a petition for divine favor. *Tamuke yama* is the name of a mountain near Nara. The word *Tamuke* is a derivative of *tamuke*, "the offer of any thing to a god," or "to the spirit of one dead,"—"the action of stretching out the hands in supplication;" hence *Tamuke yama*, "Mount of Offering." *Mani-mani* is from *mama ni*, "according to one's choice or pleasure." *Tori-aezu* is to be read *tor-aezu* in order to give proper metre to the line.

EXPLANATORY NOTE. Kan Ke—"the House of Kan,"—was a name of Sugawara of Michizane, a man of distinction and of many accomplishments in art, literature and statecraft. He lived during the latter part of the ninth and in the first part of the tenth centuries. He died in 903 A.D. at the age of fifty-nine, while serving as a minor officer in the administration of Kyūshū, to which post he had been degraded as the result of an intrigue against him, when he held one of the highest Imperial offices, that of "Minister of the Right"

(*Udaijin*). After his death he was deified as *Tenjin Sama* and worshipped as "the God of Learning and Calligraphy." The chief temple dedicated to *Tenjin Sama* is located at Dazaifu, in north-western Kyūshū, the place of Michizane's exile, and the ancient seat of the government of the island.

This poem was composed, so it is said, at a time when Michizane attended the Mikado on an excursion to *Tamuke yama*. It was not proper that a subject should make an offering of his own on such an occasion. Therefore, let the god, should he be so pleased, accept from him, instead of the absent *nusa*, the brocades of scarlet leaves then lying upon the mountain.

METRICAL TRANSLATION :—

ON TAMUKE YAMA.

At the present time,  
 Since no offering I could bring,  
 Lo, Mount Tamuke !  
 Here are brocades of red leaves,  
 At the pleasure of the god.

XXV.

SANJO UDAIJIN.

*Na ni shi owaba*  
*Ausaka yama no*  
*Sane kazura*  
*Hito ni shirarede*  
*Kuru yoshi mo gana.*

LITERAL TRANSLATION :—

<i>Sane-kazura</i>	<i>no</i>	<i>Ausaka</i>
(If) the creeping vine	of	" Meeting-Hill

<i>yama</i> mountain,"	<i>owaba</i> really accords	<i>shi ni</i> with its
<i>na</i> name,	<i>mo kana yoshi</i> is there not some means	<i>kuru</i> to come
(or draw it in to thee)	<i>shirarede</i> without (the act) be-	
coming known	<i>ni</i> to	<i>hito.</i> men ?

*Ausaka* is both the Osaka Hill and a "Meeting-Hill" (No. 10.). *Sane-kazura* is a creeping vine, that grows on Mount Osaka, and at many other places. It is here located on Mount Osaka simply for the sake of the word-play thereby made possible. *Kuru*, means both "to come," and "to draw in," as a rope, "hand over hand." *Yoshi* is "way," "means," "opportunity," "chance." *Na* is here an emphatic expletive. *Ga=ka*, —interrogative sign. Read *shi owaba* as *sh'owaba*.

EXPLANATORY NOTE. The writer of this *tanka* Fujiwara no Sadakata, *Udaijin*, or "Minister of the Right" under the Mikado Daigo, and dwelling in Sanjō, the third great thoroughfare of Kyōto, lived in the early part of the tenth century. He died in 932 A.D.

This poem depends for its interpretation almost wholly upon the suggestions of its word-plays. The lover pleads with his mistress to continue her secret visits to him. If it be really true that the creeping vine is from the "Hill of Meeting," is there not some means by which to draw it hand over hand secretly to its very end, that is, to the place (or time) of meeting?—in other words, "Can you not manage in some way secretly still to come to me?"

METRICAL TRANSLATION:—

#### FOR SECRET TRYST.

If thy name be true,  
Trailing vine of "Meeting Hill,"  
Is there not some way,  
Whereby, without ken of men,  
I can draw thee to my side?

## XXVI.

## TEISHIN KO.

*Ogura yama**Mine no momiji-ba**Kokoro araba**Ima hito-tabi no**Miyuki matanan.*

## LITERAL TRANSLATION :—

	<i>Momiji-ba</i>	<i>no</i>	<i>mine</i>
(If) the	maple leaves	of	the peak
<i>no</i>	<i>Ogura yama</i>	<i>araba</i>	<i>kokoro</i>
of	Mount Ogura	have	heart
	<i>hito tabi</i>	<i>ima</i>	<i>no</i>
(or minds),	one time	more	of
<i>miyuki</i>	<i>matanan.</i>		
Imperial visit	they will wish to await.		

Read *kokoro* as *kok'ro*. In *matanan*, the *nan* is expressive of "wish" or "desire." *Machi nan* is an equivalent for "desirous of waiting." *Nan* is read as two syllables, *na-n*.

EXPLANATORY NOTE. Lord (*Kō*) Teishin is the posthumous name of the Imperial chief Minister of State, Fujiwara no Tadahira, who with his two sons occupied the three highest offices of the state at the same time, thus greatly strengthening the power of their family as the Imperial power began to decline. He died about 936 A.D.

The Mikado Uda, after his abdication and his becoming *Hō-o*, "an Imperial devotee of religion," had visited Mt. Ogura in the autumn time when the variegated foliage greatly beautified the landscape. It is a tradition that he ordered the poet to recommend to his son, the reigning Emperor Daigo, a visit to the beautiful scene. This *tanka* is the poet's invitation to his august sovereign to make the journey.

## METRICAL TRANSLATION :—

## THE MAPLES OF MOUNT OGURA.

If the maple leaves  
 On the ridge of Ogura  
 Have the gift of mind,  
 They will longingly await  
 One more august pilgrimage.

---

## XXVII.

## CHUNAGON KANESUKE.

*Mika no hara*  
*Wakite nagaruru*  
*Izumi gawa*  
*Itsu miki tote ka*  
*Koishi-karuran.*

## LITERAL TRANSLATION :—

<i>Ka</i>	<i>koishi-karuran</i>
Why	do I so fondly think of (her) ?

<i>itsu miki</i>	<i>tote</i>
When have I seen (her) ?	that saying.

<i>Izumi gawa</i>	<i>wakite nagaruru</i>
The river Izumi	gushing forth, running

*Mika no hara.*  
 over Mika's plain.

*Izumi*, "a spring of water," and *itsu mi*, "when see," make the chief word-play of this *tanka*.

EXPLANATORY NOTE. The Imperial Privy Councillor (*Chūnagon*) Kanesuke Fujiwara lived at the beginning of the tenth century.

In this poem he makes rather a subtle play with words. In the first three lines he speaks of the "gushing forth," and

“running abroad,” of the Izumi river, and then turns to his special purpose, the query—“When did I see?—(*itsu miki*), or, was it only from rumor spread abroad, that I came to long for her of whom I think”? The words *mika*, “see?” and *Izumi ga* (or *ka*) “when see?” and *itsu miki tote ka*, “when did I see?”—(“I do not remember;”)—are all suggestive of the writer’s uncertainty as to the cause of his fondness.

**METRICAL TRANSLATION :—**

**A LOVER’S QUESTION.**

Over Mika’s plain,  
Gushing forth and flowing free,  
Is Izumi’s stream.  
I know not if e’er we met :  
Why, then, do I long for her ?

**XXVIII.**

**MINAMOTO NO MUNHEYUKI ASON.**

*Yamazato wa*  
*Fuyu zo sabishisa*  
*Masari keru*  
*Hito-me mo kusa mo*  
*Karenu to omoeba.*

**LITERAL TRANSLATION :—**

	<i>Wa yamazato</i>	<i>sabishisa</i>
As for a mountain	village,	loneliness
<i>zo fuyu</i>	<i>masari keru</i>	<i>hito-me</i>
in winter	has increased, (as)	human eyes,
<i>mo</i>	<i>kusa mo</i>	<i>karenu</i>
and also	grasses,	have disappeared :—
<i>to</i>	<i>omoeba.</i>	
that,	when I think of it, (is true).	



*Karenu*="withered away," anciently "to separate," as, 'to avert one's eyes from anything.' It is equivalent to both "the absence of visitors," and "the withering away of vegetation." The last line should read *karen' to omoeba*, to make the measure of the *tanka*.

EXPLANATORY NOTE. *Ason* Muneyuki Minamoto lived during the first half of the tenth century.

In this song, the writer tells of how lonely a mountain village becomes in winter, when both its enlivening elements, the summer guests and its verdure, have disappeared and withered away.

METRICAL TRANSLATION :—

#### A MOUNTAIN VILLAGE IN WINTER.

Winter loneliness  
 In a mountain hamlet grows  
 Only deeper, when  
 Guests are gone, and leaves and grass  
 Withered are ;—so runs my thought.

#### XXIX.

#### OSHIKOCHI NO MITSUNE.

*Kokoro-ate ni*  
*Orabaya oran*  
*Hatsu-shimo no*  
*Oki madowaseru*  
*Shiragiku no hana.*

LITERAL TRANSLATION :—

<i>Orabaya</i>	<i>kokoro-ate</i>
If I wish to pluck it,	by guess
<i>oran</i>	<i>shiragiku no</i>
it may be plucked,—	the white chry-

<i>hana</i>		<i>oki mado-</i>
santhemum flower		placed under
<i>waseru</i>	<i>no</i>	<i>hatsu shimo.</i>
the delusion	of	the first frost.

*Kokoro-ate* "a heart-hit," "conjecture," "guess." *Oki-madowaseru*, "putting on deception." *Hatsu-shimo*, "first," or "autumnal, frosts." Read *kokoro ate ni* as *kok'ro ate ni*. Read *oran* as three syllables *o-ra-n*.

EXPLANATORY NOTE. This *tanka* was composed by Ōshikōchi no Mitsune, distinguished as one of the compilers of the *Kokinshū*. He lived at about the beginning of the tenth century.

The poem has been variously interpreted. One commentator gives this as its meaning;—it is impossible to judge on account of an accumulation of frost, which flower is the white chrysanthemum among many chrysanthemum flowers. Perhaps one might, by a guess, pluck one, but only by chance. Another critic thinks the writer intended to say, that under so great an accumulation of frost one could not, except by chance, distinguish flower from frost. Yet another critic says, the scene of intermingled flowers and frost is so lovely that the poet could not bear to destroy its beauty by plucking the flowers.

METRICAL TRANSLATION :—

#### THE FROST'S MAGIC.

If it were my wish  
 White chrysanthemum to cull ;—  
 Puzzled by the frost  
 Of the early autumn time,  
 I perchance might pluck the flower.

---

## XXX.

## MIBU NO TADAMINE.

*Ariake no*  
*Tsurenaku mieshi*  
*Wakare yori*  
*Aka-tsuki bakari*  
*Uki mono wa nashi.*

## LITERAL TRANSLATION :—

<i>Yori wakare</i>	<i>mieshi</i>
Since parting (from her),	(she) looking
<i>tsurenaku</i>	<i>ariake no</i>
cold and unfeeling,	(like) the moon
	<i>wa nashi</i>
appearing at day-break,	there is no
<i>uki monô</i>	<i>bakari</i>
disagreeable thing,	so much so, as
<i>aka-tsuki.</i>	
the day-break.	

*Ariake*,—the moon that shines at and after day-break, is spoken of as “cold and unfeeling,” because it shines on as though unmindful of, or indifferent to, the coming of the day. *Bakari* is equivalent here to *hodo*, *dake*, etc. and is quantitative,—“as much as.”

EXPLANATORY NOTE. The writer of this song *Mibu* (*Nibu*) *no Tadamine* died, so it is said, in 965 A.D., at the age of ninety-nine years.

This poem, is illustrative of the best of Japanese versification, both in form and in content. Its motive is to express how deeply the lover felt the coldness and indifference shown him by his mistress.

## METRICAL TRANSLATION :—

## LOVE'S CRUELTY.

Like the morning moon,  
 Cold, un pitying was my love.  
 Since that parting hour,  
 Nothing I dislike so much  
 As the breaking light of day.

---

## XXXI.

## SAKANOUÉ NO KORENORI.

*Asaborake**Ariake no tsuki to**Miru made ni**Yoshino no sato ni**Fureru shirayuki.*

## LITERAL TRANSLATION :—

<i>Shirayuki</i>		<i>fururu ni</i>
The white snow		falling upon
<i>sato no Yoshino</i>	<i>to</i>	<i>miru</i>
the village of Yoshino,	that	I see
<i>made</i>	<i>tsuki</i>	
much as (if it were)	the moon (light)	
<i>no ariake</i>	<i>asaborake.</i>	
of the morning moon,	at day-break.	

*Asaborake*, is equal to *asa*, "morning" and *hirake* "opening," i. e., "day-break." "*Yoshino*, is a mountain village, much celebrated for the beauty of its situation and its masses of cherry bloom in the spring.

EXPLANATORY NOTE. But little is known of this poet, Korenori Sakanoue, who lived at some time during the tenth century.

The writer composed this song, it is said, when, during a journey in Yamato, he saw snow falling upon Yoshino. His fancy was that the snow-fall made the landscape look as though it were lightened by the pale shining of the moon at dawn, or by light obscured in mist, or haze.

METRICAL TRANSLATION :—

SNOW FALL AT YOSHINO.

At the break of day,  
 Just as though the morning moon  
 Lightened the dim scene,  
 Yoshino's fair hamlet lay  
 In a haze of falling snow.

XXXII.

HARUMICHI NO TSURAKI.

*Yamagawa ni*  
*Kaze no kaketaru*  
*Shigarami wa*  
*Nagare no aenu*  
*Momiji narikeri.*

LITERAL TRANSLATION :—

<i>Wa shigarami</i>	
As for the pile and wicker bankbarrier,	
<i>kaketaru</i>	<i>no kaze</i>
laid along	by the wind
<i>ni</i>	<i>yamagawa</i>
in	the mountain stream,
	<i>nari keri</i>
	it is only
<i>momiji</i>	<i>aenu mo</i>
red maple-leaves,	that can not
<i>nagare.</i>	
flow away.	

EXPLANATORY NOTE. Tsuraki Harumichi flourished about the beginning of the tenth century.

The poem embodies a dainty conceit about a drift of scarlet autumn-leaves blown against the bank of a stream and kept there, as though they were a *kaketaru*,—a row of the piling, (common in Japan), that is bound together by enwoven willows, or bamboos, and placed along a stream's bank for its protection.

METRICAL TRANSLATION :—

A FANCY IN AUTUMN.

In a mountain stream,  
Built by the busy wind,  
Is a wattled-barrier drawn.  
Yet it is but maple leaves  
Powerless to flow away.

XXXIII.

KI NO TOMONORI.

*Hisakata no*  
*Hikari nodokeki*  
*Haru no hi ni*  
*Shizu-kokoro naku*  
*Hana no chiruran.*

LITERAL TRANSLATION :—

<i>Ni hi no haru</i>	<i>hisakata no</i>
In the days of spring, (when)	long-enduring
<i>hikari</i>	<i>naku</i>
light	without
	is cheering ; (why),
<i>shizu-kokoro</i>	<i>hana</i>
quiet mind (i.e. impatiently), (do)	flowers
<i>chiruran.</i>	
scatter ?	

*Hisakata no* is a "pillow-word" applied to "heaven," and to celestial objects. There is no general agreement among commentators as to the derivation of this word. It is supposed to be a contraction of *hi no sasu kata*, "the side on which the sun shines." It is derived also from *hisago no katashi no*, "having the form of a gourd," though why so derived it is difficult to explain. An explanation offered is, that in the beginning, the universe existed as a great plastic sphere, which in time began to take shape as two spheres, having, at length, the form of a gourd, or of the figure 8. At last these two spheres separated, the upper one becoming the sun, the lower one, itself finally dividing, becoming the moon and the earth. According to this explanation the heavens might naturally be spoken of as "gourd-shaped." By others *hisaka'a* is defined as "long duration," "everlasting," "eternal." *Chiruran* is read as a four syllabled word, *chi-ru-ra-n*.

EXPLANATORY NOTE. Tomonori Ki, nephew of Tsurayuki and collaborator with him in the compilation of the *Kokin-shū*, "Ancient and Modern Songs," died early in the tenth century.

In this *tanka* the poet wonders why the cherry-flowers so speedily perish in the cheerful, quiet days of spring.

METRICAL TRANSLATION :—

#### THE FLEETING LIFE OF FLOWERS.

In the cheerful light  
Of the ever-shining Sun,  
In the days of spring ;—  
Why, with ceaseless, restless haste  
Falls the cherry's new-blown bloom ?

#### XXXIV.

#### FUJIWARA NO OKIKAZE.

*Tare wo ka mo*  
*Shiru-hito ni sen*  
*Takasago no*  
*Matsu mo mukashi no*  
*Tomo naranaku ni.*

## LITERAL TRANSLATION :—

<i>Tare wo ka mo</i>	<i>sen</i>	<i>ni</i>
Whom	shall I have	of
<i>shiru-hito</i>		<i>mo</i>
known-persons ( <i>i e.</i> friends) ?		while even
<i>matsu no Takasago</i>		<i>naranaku ni</i>
the pines of Takasago		are not
<i>tomo</i>	<i>no</i>	<i>mukashi.</i>
companions	of (my)	old times.

Read *sen* of the second verse as two syllables,—*sen*.

EXPLANATORY NOTE. Okikaze Fujiwara flourished in the first quarter of the tenth century, and was in 911 A.D. in office in the province of Sagami.

One of the symbols of old age, in frequent use in Japanese literature, is two pine trees near Takasago on the sea-coast west of Kobe, in the province of Harima. They are personified as a man and a woman, and are known as *Aioi-no-Matsu*, "the growing old together pines." But in Motokiyo's *No no Uta* "Takasago" (1455 A.D.), one old fir tree at Takasago and another at Suminoye near Osaka are thus designated. The "old man" of this *No* poem, says, "Whom can I take to be my friend? Except the fir-tree of Takasago, my ancient comrade, there is none to converse with me of the bygone days. So I make my own heart my companion, and thus give utterance to my thoughts."

In this song, it is supposed, that the poet intended to tell of the solitude of old age, as though he would say,—“My age is far advanced. The friends of my life have all passed away. Whom can I regard as friends remaining? The old pine-trees of Takasago have lived during my life and they are associated with men as representing old age. Yet, they never were, and cannot be, friends with whom one can commune. In truth, I am absolutely friendless so far as true friends, or friends of many years, are concerned.”



## METRICAL TRANSLATION :—

## SOLITUDE IN OLD AGE.

Whom then are there now,  
 In my age so far advanced,  
 I can hold as friends ?  
 Even Takasago's pines  
 Are no friends of former days.

## XXXV.

## KI NO TSURAYUKI.

*Hito wa iza*  
*Kokoro mo shirazu*  
*Furusato wa*  
*Hana zo mukashi no*  
*Ka ni nioi-keru.*

## LITERAL TRANSLATION :—

<i>Iza</i>	<i>wa</i>	<i>hito kokoro</i>
No, indeed !	as for	the human mind
<i>mo shirazu</i>		<i>wa</i>
it can not be known,		but so far
<i>furusato</i>		
as concerns my native village,		
<i>hana</i>		<i>zo nioi-keru</i>
the flowers		are emitting odor,
<i>ni ka</i>	<i>no</i>	<i>mukashi.</i>
with the fragrance	of	old times.

*Iza*, is an exclamation of denial, "not so"! *Zo* is used to emphasize the poet's assertion about the flowers of his native place.

EXPLANATORY NOTE. Tsurayuki Ki was a member of a noble family of Imperial descent. He died in 946 A. D. sixty-four years old. During his career he held many prominent

positions in official life and was distinguished for his rank in literature. In prose he left two works that are classics of the Japanese language,—his record of a homeward journey from Tosa when he was recalled from his governor-ship there,—the *Tosa Nikki* ("Tosa Diary"), 935 A. D., and his preface to the *Kokinshū* ("Ancient and Modern Poems"). He was the chief compiler of the *Kokinshū*; appointed to this work by the Emperor Daigo in 905 A. D., having for his assistants Ōshikōchi no Mitsune (No. 29), Mibu (Nibu) no Tadamine (No. 30), and Ki no Tomonori (No. 33). In the *Kokinshū*, "the best pieces that had been produced during the previous one hundred and fifty years" were to be gathered and treasured. It was completed in 922 A. D. Its twenty volumes contain about eleven hundred poems nearly all of which, are *tanka*.

A story told of Tsurayuki relates, that he once went to see a friend after a long absence. His friend upon meeting him jestingly asked him, how it was that he could so easily find his way to the house. Seeing a plum-tree at the gate of the house, in full bloom, Tsurayuki broke a spray of flowers from it, and handing it to his friend, extemporised the present *tanka*, intending thereby to reply, that whatever might have happened in his friend's mind or heart in absence, himself, at least, was as constant as this fragrant flower-tree, in its blooming each spring.

#### METRICAL TRANSLATION :—

##### CONSTANCY IN FRIENDSHIP.

No! no! As for man,  
     How his heart is none can tell.  
 But the plum's sweet flower  
     In my birthplace, as of yore,  
     Still emits the same perfume.

---

## XXXVI.

## KIYOWARA NO FUKAYABU.

*Natsu no yo wa*  
*Mada yoi nagara*  
*Akenuru wo*  
*Kumo wo izuko ni*  
*tsuki yadoruran.*

## LITERAL TRANSLATION :—

<i>Wa</i>	<i>yo</i>	<i>no</i>	<i>natsu</i>
As for the	night	of	summer,
<i>nagara</i>	<i>made</i>	<i>yoi</i>	<i>akenuru wo</i>
while (it is)	yet	the evening,	it dawns.
<i>ni</i>	<i>izuko</i>	<i>no</i>	
In	what part ( <i>i.e.</i> where)	of	
<i>kumo</i>	<i>tsuki</i>	<i>yadoruran.</i>	
the clouds (does)	the moon	find a	

place to rest ?

In the phrase *akenuru wo*,—*wo* is emphatic and marks a pause.

**EXPLANATORY NOTE.** Nothing of special value is known of the writer of this *tanka*, Fukayabu Kiyowara.

The meaning of the poem is,—the summer's night, of which the poet sang, seemed to him so short that, while he imagined it yet the evening, the next day's dawn had appeared. But in so short a night what had become of the moon ? It could not have crossed the sky. It must then have found a hiding place among the clouds !—This is a characteristic Japanese poetic conceit.

## METRICAL TRANSLATION :—

## A SUMMER NIGHT'S FANCY.

In the summer night,  
 While the evening still seems here,

Lo ! the dawn has come.  
 In what region of the clouds  
 Has the wandering moon found place ?

## XXXVII.

## BUNYA NO ASAYASU.

*Shira-tsuyu ni*  
*Kaze no fukishiku*  
*Aki no no wa*  
*Tsuranuki-tomenu*  
*Tama zo chirikeru.*

## LITERAL TRANSLATION :—

<i>Wa no</i>	<i>no</i>	<i>aki</i>
As for the field	of	autumn,
<i>fukishiku</i>	<i>no</i>	<i>kaze ni</i>
(by the) strong blowing	of	the wind upon
<i>shira-tsuyu</i>		<i>tsuranuki-tomenu</i>
the white dew,		the strung-unfixed
<i>tama</i>	<i>zo chirikeru.</i>	
beads	are scattered about.	

*Tsuranuki-tomenu*, "not fixed by boring and stringing," as beads upon threads.

EXPLANATORY NOTE. Asayasu of Bunya lived at the close of the ninth century. He was the son of Yasuhide no Bunya, writer of *tanka* No. 22.

The poem composed, it is said, at the request of the Emperor Daigo, 900 A.D., embodies a delicate, beautiful fancy; the likening of dewdrops to gems.

## METRICAL TRANSLATION :—

## SCATTERED GEMS.

In the autumn fields,  
 When the heedless wind blows by  
 O'er the pure-white dew,  
 How the myriad, unstrung gems  
 Everywhere are scattered round !

## XXXVIII.

## UKON.

*Wasuraruru*  
*Mi woba omowazu*  
*Chikaïteshi*  
*Hito no inochi no*  
*Oshiku mo aru kana.*

## LITERAL TRANSLATION :—

<i>Wasuraruru</i>		<i>woba mi</i>
Being forgotten,		for myself
<i>omowazu</i>		<i>oshiki mo aru</i>
(I do) not care.		It is pitiable—isn't
<i>kana</i>	<i>no</i>	<i>inochi</i>
it ?—(on account) of		the life
	<i>no</i>	<i>hito</i>
	of	the man
<i>chikaïteshi.</i>		
having made a vow.		

Read *oshiku* as *osh'ku*.

EXPLANATORY NOTE. Lady Ukon, of whom but little is known, gave expression in this *tanka* to the devotion of self-forgetting love. A lover had vowed eternal fidelity. He had invoked upon himself divine punishment should he prove faithless to his vow. The woman was deserted in the course of time, but in her grief she suffered more through the fear that her

recreant lover would die under the outraged justice of the gods,  
than through the pain caused by the wrong done to her.

METRICAL TRANSLATION :—

LOVE'S SOLICITUDE.

Though forgotten now,  
For myself I do not care.  
He, by oath, was pledged ;—  
And his life, who is forsworn,  
That is, ah ! so pitiful.

XXXIX.

SANGI HITOSHI.

*Asajifu no*  
*Ono no shinowara*  
*Shinoburedo*  
*Amarite nado ka*  
*Hito no koishiki.*

LITERAL TRANSLATION :—

<i>Shinowara no</i>	<i>ono</i>	<i>no</i>
The small-bamboo plain's	field	of
<i>asajifu</i>	<i>shinoburedo</i>	
thick-growing rushes !	Though I bear	
	<i>nado ka</i>	<i>amarite</i>
it with patience,	why is it	too much
	<i>koishiki</i>	<i>no hito.</i>
(to bear),	the keeping one in thought	with love ?

*Asajifu* is "a clump of *chigaya* and other plants growing in profusion together." *Ji* is *chi* with the *nigori*. It is an abbreviation for *chigaya*, a sort of small rush. The first two lines of the poem form a "preface", whose sole purpose seems to be a euphonic preparation, by use of the word *shino* in *shinowara*, for the expression *shinoburedo*.

EXPLANATORY NOTE. Very little is known of the Privy State Councillor (*Sangi*) Hitoshi. He lived at some time in the course of the tenth century.

The poet wonders why it is, that, while he seeks to bear with patience, or to control, the love that has taken possession of him, he is yet powerless to do so. With characteristic Japanese fancy he thinks of a field that "bears" rushes, and with that fancy writes of how he "bears" his overpowering love.

METRICAL TRANSLATION :—

LOVE IS LORD.

Bamboo-growing plain,  
 With a small-field bearing reeds !  
 Though I bear my lot,  
 Why is it too much to bear ?—  
 Why do I still love her so ?

XL.

TAIRA NO KANEMORI.

*Shinoburedo*

*Iro ni ide ni keri*

*Waga koi wa*

*Mono ya omou to*

*Hito no tou made.*

LITERAL TRANSLATION :—

*Wa waga koi*

As for my love,

*ni iro*

in my color (i.e. face)

*made*

so much so

*to*

that

*shinoburedo*

though I conceal it,

*keri ni ide*

it has appeared ;

*hito no tou*

he asks,

*omou mono ya.*

" Are you thinking of something ? "

*Shinoburedo* here has the meaning of "concealment," rather than of 'patient endurance.' In the second verse read *ni ide* as *n'ide*.

EXPLANATORY NOTE. Kanemori of Taira lived in the middle of the tenth century.

In this *tanka* the poet tells of the futility of attempts to conceal one's love. According to a Japanese proverb, "Smoke and love can not be concealed."

METRICAL TRANSLATION :—

### LOVE'S SELF-BETRAYAL.

Though I would conceal,  
 In my face it yet appears,—  
 My fond, secret love :—  
 So much that he asks of me,  
 "Does not something trouble you?"

## XLI.

### MIBU NO TADAMI.

*Koi su tefu*  
*Waga na wa madaki*  
*Tachi ni keri*  
*Hito shirezu koso*  
*Omoi-someshi ga.*

LITERAL TRANSLATION :—

<i>Tefu koi su</i>		
The saying that I am in love ;—		
<i>waga na wa</i>		<i>madaki</i>
(for that) my name		already
<i>tachi ni keri</i>	<i>ga</i>	<i>omoi-</i>
has gone abroad,	although	I began
<i>someshi</i>	<i>hito shirezu koso.</i>	
to love	no one knowing it.	



*Su* is an abbreviated form of the auxiliary verb *suru*, "to do." *Koso* is an emphatic particle. *Madaki* is an adverb, "before daylight," or "already." It is used especially in poetry.

EXPLANATORY NOTE. Tadami of Mibu, son of Tadamine one of the compilers of the *Kokinshū*, lived in the tenth century.

The theme of this *tanka* is very like that of the song just preceding.

METRICAL TRANSLATION :—

LOVE, A TELL TALE.

Though, indeed, I love ;  
 Yet, the rumour of my love  
 Had gone far and wide,  
 When no man, ere then, could know  
 That I had begun to love.

## XLII.

### KIYOWARA NO MOTOSUKE.

*Chigiriki na*  
*Katami ni sode wo*  
*Shibori tsutsu*  
*Sue-no-matsu yama*  
*Nami kosaji to wa.*

LITERAL TRANSLATION :—

<i>Chigiriki na</i>	<i>katami ni</i>
(We) have, indeed, sworn	mutually,
<i>shibori tsutsu</i>	<i>sode wo</i>
while wringing (our)	sleeves, — (that)
<i>nami</i>	<i>kosaji to wa</i>
the waves	shall not cross over
<i>yama</i>	<i>Sue-no-matsu.</i>
the "Mount of the Pines of Su."	

*Chigiriki na* is made emphatic and explanatory by *na*;—"Have we not indeed, sworn!" *Chigiri* is a contraction of *te-nigiru* "to grasp hands," a term used in later times only between lovers.

In Mutsu, in Northern Japan is a ridge called *Sue-no-matsu yama*, with which this song is associated.

EXPLANATORY NOTE. Motosuke of Kiyowara lived towards the close of the tenth century.

The poem refers to an older one preserved in the *Kokinshū*;—

*Kimi wo okite*  
*Adashi gokoro wo*  
*Waga motaba*  
*Sue-no-matsu yama*  
*Nami mo koenan.*

"The waves shall cross over Mount Sue-no-matsu if I shall ever love any other one than you." Oh, "Our love shall continue unchanged so long as the waves do not flow over Mount Sue-no-matsu."

The writer, it is supposed, wrote this song for a friend, in reference to one whom this friend loved but whose affection had failed.

METRICAL TRANSLATION:—

#### LOVE'S REPROACH.

Have we not been pledged  
 By the wringing of our sleeves,—  
 Each for each in turn,—  
 That o'er Sue's Mount of Pines  
 Ocean's waves shall never pass?

---

## XLIII.

## CHUNAGON ATSUTADA.

*Aimite no**Nochi no kokoro ni**Kurabureba**Mukashi wa mono wo**Omowazari keri.*

## LITERAL TRANSLATION :—

<i>Kurabureba</i>	<i>ni</i>	<i>kokoro</i>
When I compare (it)	with	the feeling

<i>no nochi</i>	<i>no</i>	<i>aimite</i>
of the after time	of	my having met her,

*wa mukashi*  
as for (the feeling of) the old time,

*omowazari keri mono wo.*  
I did not (then) trouble about things at all.

*Omowa* preceded by *mono* has the meaning of "thoughtful," "full of care," "concerned." *Zaru* equals *zu-aru*, "not to be." Its negative suffix to verbs.

EXPLANATORY NOTE. Very little is known of this writer, the Imperial State Adviser Atsutada of the Fujiwara family. He died, it is said, in 943 A. D.

The poem tells of how his love was intensified after he had once met his mistress. Compared with the passion then aroused, the feelings of former days were as though they had been nothing.

## METRICAL TRANSLATION :—

## LOVE AFLAME.

Having met my love,  
Afterwards my passion was,  
When I measured it  
With the feeling of the past,  
As, if then, I had not loved.

XLIV.  
CHUNAGON ASATADA.

*Au koto no*  
*Taete shi nakuba*  
*Naka-naka ni*  
*Hito wo mo mi wo mo*  
*Urami zaramashi.*

LITERAL TRANSLATION :—

<i>Nakuba taete shi</i>	<i>aukoto</i>
If there were not at all	any meeting
<i>no</i>	<i>naka-naka ni</i>
with her,	then, on the contrary, (or
	<i>urami zaramashi</i>
in the end,)	I should not find fault
<i>mo hito wo</i>	<i>mo mi wo.</i>
either concerning her,	or concerning myself.

*Shi* is merely euphonic. *Taete* is here "quite," "entirely;" with the negative *nakuba*, it means "not at all." *Naka-naka ni*, is ordinarily "contrary to," or "beyond expectation." Here it has the force of "on the contrary," or "in the end."

EXPLANATORY NOTE. The writer of this *tanka*, the State Adviser Asatada, was the son, it is said, of the "Minister of the Right (*Udajin*), Sadakata no Fujiwara, "*Sanjō*," under the Emperor Daigo, in the first half of the tenth century. It is supposed that his death took place in 961 A. D.

The song may be interpreted as a general reflection upon the untroubled mood of the recluse, or, better probably, as praise of the fancied mental peace that would follow complete separation from an uncertain, or fickle, lover.—It is delightful to meet with her, but if I could not meet with her at all, in the end I should not have either her heartlessness, or my own loneliness, to lament.

## METRICAL TRANSLATION :—

## LOVE'S UNCERTAINTY.

If a trysting time  
 There should never be at all,  
 I should not complain  
 For myself (oft left forlorn),  
 Or of her (in heartless mood).

## XLV.

## KENTOKU KO.

*Aware to mo*  
*Iu beki hito wa*  
*Omohoede*  
*Mi no itazura ni*  
*Narinu beki kana.*

## LITERAL TRANSLATION :—

<i>Omohoede</i>	<i>iu beki</i>	<i>hito</i>	<i>wa</i>
Not believing	that there	is one who will say,	
	<i>aware</i>	<i>to mo</i>	
	“ Pitiab! ”		
<i>mi no itazura ni</i>	<i>narinu beki</i>		
(by) my own folly	I shall become (nothing),		
<i>kana.</i>			
alas !			

*Omohoede* is from *omohoeru*, = *omou* “to think”; *de* is a negative particle. *Beki* is an auxiliary adjective with the sense of probability, “may,”—of duty, “should,”—of contingency, “would,”—or of possibility “could”—etc.; *iu beki hito* “one who would say.” *Itazura ni naru* is a poetic expression for “to die of love,—of disappointed affection.”

EXPLANATORY NOTE. Lord (*Kō*) Kentoku lived in the latter part of the tenth century. It is said that he died in 972 A.D. The present name was posthumous; his real name having been Koretada Fujiwara.

The poem is thus interpreted by some commentators;—  
 “I do not care for the woman who would pity me, but I am about to die for one who does not love me.” Others, more correctly probably, take the verses to mean, “You do not love me, the man you ought to love, and therefore I am dying!” It is said that the writer addressed the *tanka* to one whose love had failed him, and who had then avoided meeting him. The poem is praised as being very beautiful in form and as charged with only tender reproach.

METRICAL TRANSLATION:—

LOVE IN DESPAIR.

Sure that there is none

Who will speak a pitying word,

I shall pass away.

Ah! my death shall only be

My own folly's (fitting end).

XLVI.

SONE NO YOSHITADA.

*Yura no to wo*

*Wataru funabito*

*Kaji wo tae*

*Yukue mo shiranu*

*Koi no michi kana.*

LITERAL TRANSLATION:—

*Funabito*  
 (Like) the sailor

*tae kaji wo*  
 having lost his rudder

*wataru to wo*  
 crossing the strait

*no* *Yura* *mo*  
 of Yura, even

*yukue*  
 the way to the end,

*michi no koi*  
 in the path of love,

*shiranu*  
 is unknown (to me),

*kana.*  
 alas!

*Tae* for *tue*, is from *taeru* "to make an end of," "to become extinct," "to lose" *Yukue*, "the place whither anything goes," "has gone," = "goal," or "destination." *Kana*,—a particle having exclamatory force. It usually expresses "wonder," "surprise" or "lament," and is placed at the end of the sentence.

EXPLANATORY NOTE. Nothing in particular is known of the writer of this *tanka*, Yoshitada of Sone. He lived in the tenth century.

The poet laments the difficulty he finds in making "the course of his true love run smooth" and sure.

METRICAL TRANSLATION :—

### LOVE IN PERPLEXITY.

Like a mariner

Sailing over Yura's strait

With his rudder gone,—

Whither, o'er the deep of love,

Lies the goal, I do not know.

### XLVII.

### EIKEI HOSHI.

*Yae-mugura*

*Shigereru yado no*

*Sabishiki ni*

*Hito koso miene*

*Aki wa ki ni keru.*

LITERAL TRANSLATION :—

<i>Ni sabishiki</i>	<i>no</i>	<i>yado</i>	<i>shigereru</i>
To the loneliness	of	the cottage,	over-
	<i>yae</i>		<i>mugura</i>
grown with	eigh-fold (i.e. many)		hop-vines,
<i>aki</i>	<i>wa</i>	<i>ki ni keru</i>	
autumn		has come	

*hito koso miene.*

although man indeed is not seen.

*Miwe* is from *mieru* "to be visible," with the negative suffix *na*, "although not." *Yae-mugura*, the Japanese hop, a climbing vine with leaves maple-shaped and covered with fine hairs. *Koso* is a particle of special emphasis, derived probably from *ko*, "this" and *so*, "that." *Keru* perfect of *kuru*, "to come." As a suffix it generally indicates past time for the preceding verb.

EXPLANATORY NOTE. About the priest (*Hōshi*) Eikei, practically nothing is known. He flourished in the latter half of the tenth century. In this *tanka* a three-fold loneliness is made the theme:—a vine-overgrown cottage; the presence of autumn; the absence of man.

METRICAL TRANSLATION:—

#### A LONELY SCENE.

To the humble cot,  
Overgrown with thick-leaved vines  
In its loneliness,  
Comes the dreary autumn time;—  
And no human form is seen.

#### XLVIII.

#### MINAMOTO NO SHIGEYŪKI.

*Kaze wo itami*  
*Iwa utsu nami no*  
*Onore nomi*  
*Kudakete mono wo*  
*Omou koro kana.*

LITERAL TRANSLATION:—

<i>Nami</i>	<i>utsu</i>	<i>iwa</i>
(Like) the waves	striking	a rock,
<i>wo kaze itami</i>		<i>kana</i>
because of the wind's violence,	(so) it is, alas!	



<i>onore nomi</i>		<i>koro</i>
I alone,		at present time
<i>omou</i>	<i>mono wo</i>	
thinking	over things,	(who am)
<i>kudakete.</i>		
dashed into fragments.		

*Wo*, accusative sign, is here equivalent to "by means of." This particle is "frequently found in Japanese where in English a preposition would be used." (No. 1.) *No* after *nami* is to be understood as standing for *no gotoku*, = "like," "similar to." *No* frequently occurs in ancient poetry in the sense of *no gotoku*.

EXPLANATORY NOTE. Shigeyuki Minamoto is but little more than a name in literature. He lived in the tenth century.

The fancy in this *tanka* is, that, as wind-driven waves cannot move the rocks they meet but are themselves dashed over and broken upon the rocks, so, the lover, who here speaks, when he is driven forward under the stress of his emotions, is crushed against his mistress's heartlessness. Japanese critics esteem this a beautiful poem.

METRICAL TRANSLATION :—

### LOVE REPELLED.

Like the broken waves,  
 Dashed by fierce winds on the rocks,  
 I, alas! am crushed,  
 When I (wildly) think of her,  
 (And her heartlessness to me.

---

## XLIX.

## ONAKATOMI NO YOSHINOBU ASON.

*Mikaki-mori**Eji no taku hi no**Yoru wa moete**Hiru wa kie-tsutsu**Mono wo koso omoe.*

## LITERAL TRANSLATION :—

<i>No hi</i>	<i>taku</i>	<i>no</i>	<i>aji</i>
(Like) the fire	kindled	by the	guard

<i>mikaki-mori</i>	<i>moete</i>
at the Imperial Palace gates,	burning

<i>yoru wa</i>	<i>kie-tsutsu</i>	<i>hiru wa</i>
by night,	extinguished	by day,

*koso omoe mono wo.*

I am, indeed, thinking over things.

Read *koso omoe* as *kos'omoe*. *Mono wo koso omoe* is interpreted as  
 "a troubled brooding over affairs."

EXPLANATORY NOTE. *Ason* Yoshinobu Ōnakatomi  
 lived in the latter part of the tenth century.

The poet compared his love to the watch-fires kept at the  
 Imperial Palace gates;—afire and bright by night, when  
 the world is still and dark;—smouldering, dull, or dead, when  
 the world is alight and astir.

## METRICAL TRANSLATION :—

## LOVE AS A FLAME.

Like the warders' fires

At the Imperial gateway kept,—

Burning through the night,

Through the day in ashes dulled,—

Is the love that fills my thoughts.

## L.

## FUJIWARA NO YOSHITAKE.

*Kimi ga tame**Oshikarazarishi**Inochi sae**Nagaku mo gana to**Omoikeru kana.*

## LITERAL TRANSLATION :—

*Sae inochi*  
Even (my) life,*kimi ga tame*  
for your sake*to kana*  
that, indeed,*oshikarazarishi*  
that was not dear (to me),*nagaku mo gana*  
long may it be :—*omoikeru.*  
I have thought.*Mo-gana* is expressive of very strong desire.

EXPLANATORY NOTE. Yoshitake Fujiwara lived in the latter half of the tenth century. His death probably occurred in 974 A.D.

The sentiment embodied in this *tanka* seems to be this :—  
The lover, before he had an opportunity for meeting with his mistress, had been desperate enough to be ready to risk his life for her sake,—careless of consequences. But now, that he had met her, life had become precious to him. He prayed that it might be prolonged.

## METRICAL TRANSLATION :—

## PURSUIT AND POSSESSION.

For thy precious sake,

Once my (eager) life itself

Was not dear to me.

But 'tis now my heart's desire

It may long, long years endure.

## LI.

## FUJIWARA NO SANEKATA ASON.

*Kaku to dani*  
*E ya wa ibuki no*  
*Sashi-mogusa*  
*Sashimo shiraji na*  
*Moyuru omoi wo.*

## LITERAL TRANSLATION:—

<i>Kaku to dani</i>	<i>e ya wa ibuki</i>
That it is as much as (it is,)	how could I tell?
<i>moyuru</i>	<i>omoi</i>
(Consequently) my burning	feelings
<i>shiraji na</i>	
may not be known (to her, that they are)	
<i>sashimo</i>	<i>sashi-mogusa</i>
of the same degree	(as the) moxa
	<i>no</i>
	of
( <i>Ibuki</i> ).	
(Mt. Ibuki).	

*Ibuki* is an excellent example of the frequent word-play in Japanese verse and in ornamental prose also, namely, the use of two meanings embodied in one word (*kenyōgen*), or in the sound of a word, to express related ideas. *Ibuki* stands here primarily for *iu beki*, "could or should tell," i.e. "How could I tell (her)?" Secondly, *ibuki* recalls *Mt. Ibuki*, a mountain celebrated for the excellence of the *moxa*, a soft wool-like tissue made from the leaves of the plant *Artemisia*, and used as a counter irritant, by burning it upon the skin. *Sashi* in *sashi-mogusa* is only euphonic, for use in connection with the words *sashimo shiraji*. *Dani* in affirmative sentences means "at least," "as it is," etc. In negative sentences it signifies "even," "so much as." *Ya*, is a particle of interrogation, but is seldom used in asking for information. Its use is chiefly rhetorical.

EXPLANATORY NOTE. *Ason* Sanekata Fujiwara lived during the latter part of the tenth century.

The two thoughts of this song are cleverly bound together in the "pivot-word" *ibuki*. The word ends one of the thoughts and leads the other. My love cannot be *told* to her,

and so, she cannot know how intense it is;—burning, as it does, into my being even as the *moxa* from *Ibuki* mountain.

METRICAL TRANSLATION :—

LOVE BEYOND TELLING.

That, 'tis as it is,  
     How can I make known to her ?  
 So, she ne'er may know  
     That the love I feel for her  
     Like *Ibuki's moxa* burns.

---

LII.

FUJIWARA NO MICHINOBU ASON.

*Akenureba*

*Kururu mono to wa*

*Shirinagara*

*Nao urameshiki*

*Asaborake kana.*

LITERAL TRANSLATION :—

*Shiri nagara*  
 Though I know

*kururu mono to wa*  
 that it is to grow dark

(again, even if)

*akenureba*  
 it has dawned,

*nao*  
 nevertheless,

*urameshiki asaborake*  
 detestable is the break of day,

*kana*  
 indeed !

*Wa* is specifically a distinguishing or isolating particle. But often as here, it can not be well rendered in translation. Its absence from, the translation makes no difference, so far as conveying the meaning of the original is concerned.

EXPLANATORY NOTE. *Ason* Michinobu Fujiwara, of the tenth century, wrote this song, to tell of the misery felt by

a Japanese Romeo, at being driven from his Juliet by the coming of the morning. Night would come again, he knew, but, that notwithstanding, the dawn is hateful.

METRICAL TRANSLATION :—

THE REBEL, LOVE.

Though I know full well  
That the night will come again,  
E'en when day has dawned ;—  
Yet, in truth, I hate the sight  
Of the morning's coming light.

LIII.

UDAISHO MICHITSUNA NO HAH.

*Nageki-tsutsu*  
*Hitori nuru yo no*  
*Akuru ma wa*  
*Ika ni hisashiki*  
*Mono to ka wa shiru.*

LITERAL TRANSLATION :—

<i>Ka wa shiru</i>	<i>ika ni</i>	<i>hisashiki mono to</i>
Do you know	how	long
<i>ma wa akuru</i>		
the time until it becomes light,		
<i>no yo</i>		<i>nuru</i>
of the night (when I am)		sleeping
<i>hitori</i>	<i>nageki-tsutsu,</i>	
alone,	at the same time sighing ?	

*Nuru*=*neru* "to sleep." *Akuru ma* is the equivalent of *akuru made no aida* i.e. "the time of waiting until the opening."

EXPLANATORY NOTE. This writer, the mother (*haha*) of Michitsuna, a Commander of the Right Imperial Guard

(*Udaishō*), and wife of the Imperial Prime Minister, or Regent, Kaneie, lived in the latter part of the tenth century at the time when luxury and dissipation began to take full possession of the Imperial Court.

Once, so it is said, she was reproached by her husband for her slowness in opening a door for him upon his return late at night. Her answer was embodied in the present *tanka*.

METRICAL TRANSLATION :—

A LONELY VIGIL.

Sighing all alone,  
Through the long watch of the night,  
Till the break of day :—  
Can you realize at all  
What a tedious thing it is ?

LIV.

GIDO SANSHI NO HAH.

*Wasureji no*  
*Yukusue made wa*  
*Katakereba*  
*Kefu wo kagiri no*  
*Inochi to mo kana.*

LITERAL TRANSLATION :—

<i>Katakereba</i>		<i>wa made</i>
If it is too difficult (for him)		on into
<i>yukusue</i>	<i>wasureji no</i>	<i>to mo</i>
the (far) future,	not to forget ;	even so,
<i>kana</i>	<i>kagiri no</i>	<i>inochi</i>
ah me !	the end of (my)	life
	<i>kefu wo.</i>	
(would better be)	to day.	

EXPLANATORY NOTE. *Gido Sanshi* is a designation equivalent to *Jundaijin*, the name of the court-official ranking in the second degree below the Prime Minister in ancient times, and later, of the officer just below "the Minister of the Right." But this name has been specifically applied to the official spoken of in this title. His real name was Korechika Fujiwara. His mother (*haha*), the writer of the present *tanka*, was Taka, the daughter of Takashima no Mahito Naritada, and wife of the Minister Regent Michitake Fujiwara. She lived at the opening of the eleventh century.

The meaning of the poem seems to be :—"If it be too difficult for the betrothed one not to forget, although he has sworn never to forsake me, it would be far better were my life closed this very day, than for me to live long and go through the misery of neglect and desertion."

METRICAL TRANSLATION :—

#### LOVE'S JUDGMENT.

If "not to forget"  
 Will for him in future years  
 Be too difficult ;—  
 It were well this very day  
 That my life, ah me ! should close.

#### LV.

#### DAINAGON KINTO.

*Taki no oto wa*  
*Tacte hisashiku*  
*Narinuredo*  
*Na koso nagarete*  
*Nao kikoe kere.*



## LITERAL TRANSLATION :—

*Oto no taki wa*  
 Though the sound of the water-fall

<i>hisashiku</i> long		<i>taete narinuredo</i> has become silent,
<i>na</i> its name,	<i>koso</i> the more so,	<i>nagarete</i> has flowed
	<i>nao kikoe kere.</i> (forth, and is) still heard.	

*Kere* = *keru*.

EXPLANATORY NOTE. The Chief State Adviser (*Dainagon*) Kintō was one of the "Four *Nagon*" who gave lustre to the Imperial administrations at the end of the tenth and at the opening of the eleventh centuries, the time of the culmination of the classic literature of Japan. He was a member of the Fujiwara family when the Fujiwaras had practical control of the empire. He died in 1041 A.D.

In this poem Kintō celebrated an ancient waterfall, that had been constructed in the early part of the ninth century for the Emperor Saga. Two hundred years later, at its deserted site, the poet sang of it as famous in story, although its sound and beauty, as parts of nature, had long ceased to exist.

## METRICAL TRANSLATION :—

## A FAMOUS WATERFALL.

Though the waterfall  
 In its flow ceased long ago,  
 And its sound is stilled ;  
 Yet, in name it ever flows,  
 And in fame may yet be heard.

---

## LVI.

## IZUMI SHIKIBU.

*Arazaran**Kono yo no hoka no**Omoide ni**Ima hito-tabi no**Au koto mo gana.*

## LITERAL TRANSLATION :—

*Arazaran*I (soon) shall not be (*i.e.* shall soon die).*ima hito-tabi*

One more time

*no*

of

*au*

meeting

*mo gana*

can there be ? (It is) for

*ni**omoide no*

recollection

*hoka no kono yo.*

(when I am) outside this world.

In *arazaran*, the terminal *ran* is equivalent to *de aro* "shall probably be."

EXPLANATORY NOTE. The poet whose name is attached to this *tanka* as Lady Shikibu, was the wife of Michisada Tachibana, Governor of Izumi at the end of the tenth century. During the reign of the then Emperor, Ichijō (987-1012 A.D.), Japanese literature reached great excellence, notably under the culture of women connected with the Imperial Court. Among these women may especially be mentioned, besides Izumi Shikibu, Murasaki Shikibu, Sei Shōnagon, Akazome Emon and Ise Taiu, or Ōsuke. From the second and third named of these writers came two works,—the *Genji Monogatari*, and the *Makura no Soshi*,—esteemed the best of purely Japanese compositions regarded as embodiments of literary style. Izumi Shikibu also produced a highly admirable piece of prose, the *Izumi Shikibu Monogatari*, purporting to be cor-

respondence with her lover, a son of the Emperor Reizei who carry reigned 968—969 A.D.

In the *tanka* here quoted, the writer tells of the pleading of a dying woman with her lover. She begged for one more meeting with him, that she might have a happy memory to carry with her into the world beyond death.

METRICAL TRANSLATION :—

A SOUVENIR IN DEATH.

Soon I cease to be ;—

One fond memory I would keep

When beyond this world.

Is there, then, no way for me

Just once more to meet with thee ?

LVII.

MURASAKI SHIKIBU.

*Meguri aite*

*Mishi ya sore to mo*

*Wakanu ma ni*

*Kumo kakure nishi*

*Yoha no tsuki kana.*

LITERAL TRANSLATION :—

*Meguri-aite*

Meeting (him) upon the road,—

*mishi ya*  
“ Have I seen (him) ? ”

*sore to mo*  
If it were

*ni ma*  
so or not, while

*wakanu*  
I can not

*kana*      *tsuki*      *no yoha*  
decide (this),    alas !    the moon    of mid-night

<i>kumo</i>	<i>kakure-nishi.</i>
in cloud	had hid.

Read *meguri aite* as *meg'ri aite*. *Nishi* is a particle, suffixed to give pluperfect sense.

EXPLANATORY NOTE. Lady Shikibu Murasaki, celebrated as the author of the standard classic in Japanese literature named *Genji Monogatari* (1004 A.D.), was the daughter of a noble of the Imperial Court, Fujiwara Tame-toki, and lived in the latter part of the tenth century. She died, it is said, in the first part of the eleventh century,—earlier, according to other accounts. It was said that she was beloved by one of the sons of the Emperor Daigo. She was the wife of a noble, Nobutaka, whom she survived a number of years. Her daughter, who was influenced by the mother's literary inclinations and wrote a novel called *Sagoromo Monogatari* (1040 A.D.), was the author of the *tanka* next following this. The name Shikibu was originally an abbreviation of the title *Shikibushō*, an Imperial department in ancient times that had in charge the rites and ceremonies of the court. The title may have been borne at some period, by ladies in special service to the Empress. At length, it probably became an official title held by some court ladies, having lost particular association with office.

The poem here given is considered one of noteworthy ingenuity and beauty. Moon and lover are identified in the poet's fancy. In her walk the writer meets suddenly with some one; but, before she can decide whether he is her friend or not, the midnight moon is hidden by cloud;—the friend has disappeared.

METRICAL TRANSLATION :—

#### UNCERTAIN RECOGNITION.

Meeting in the way—,  
     While I can not clearly know  
 If 'tis friend or not;—  
     Lo! the midnight moon, ah me!  
     In a cloud has disappeared.

## LVIII.

## DAINI NO SAMMI.

*Arima yama**Ina no sasahara**Kaze fukeba**Idesoyo hito wo**Wasure ya wa suru.*

## LITERAL TRANSLATION :—

*Kaze fukeba*  
If the wind blows (from)

*Arima yama*  
Mt. Arima

*sasahara no Ina*  
upon the bamboo-plains of Ina.

*ide soyo*  
Well, indeed !

*wasure ya wa suru*  
how shall I forget

*hito wo.*  
him ?

*Idē*, "well," "indeed," "behold," is an exclamation used to attract attention. In connection with *soyo*,=*scree wo*, it is used only in poetry. Here it directs attention to a complaint made. *Soyo* has a double usage in these verses,—(a) the exclamatory use just spoken of, and (b) a use descriptive of "the rustling of leaves," *soyo-soyo*, from the gentle blowing of a breeze.

EXPLANATORY NOTE. Murasaki Shikibu's daughter, here named by her rank of honor,—the third (*Sammi*),—and from the title of her father or husband, (*Daini*), wrote these verses as a reply to a complaining lover.

The first "part," or three lines, of the *tanka* is a "preface" to the second "part." It serves chiefly to exhibit the word-play made with *ide soyo*. By using the "wind of Mount Arima" as an introduction, the exclamation *ide soyo* suggests also "the rustling," *soyo-soyo*, of leaves, which a breeze effects. Also, "Mount Arima" may be likened to the lover ; and "the bamboo plain" of Ina, lying at the foot of Mount Arima, to the writer herself. Mount Arima's breeze may be regarded as the lover's

letter ; and the rustle of the bamboo as her response. The lover had complained of her infrequent communication with him. " Yes, it is as you say," she replies. " We doubt each other in our long silences. But if you do not forget me, I do not forget you."

METRICAL TRANSLATION :—

LOVE IN ABSENCE.

If Mount Arima  
Sends his rustling winds across  
Ina's bamboo-plains :—  
Well ! in truth, 'tis as you say ;—  
Yet how can I e'er forget ?

LIX.

AKAZOME EMON.

*Yasurawade*  
*Nenamashi mono wo*  
*Sayo fukete*  
*Katabuku made no*  
*Tsuki wo mishi kana.*

LITERAL TRANSLATION :—

*Yasurawade*                      *nenamashi mono wo*  
Without waiting (for him)    I would better have slept.

*sayo*                      *fukete*                      *kana*  
The night            having far advanced,            alas !

*mishi tsuki wo*                      *hatabuku*  
I saw the moon                      until its

*made no.*  
decline.

EXPLANATORY NOTE. It is said that Lady Akazome Emon wrote this poem for the mistress of the Regent (*Kwam-*

*paku*) Michinaga, who held this office under the Emperor Ichijō and his two immediate successors. The *Kwampaku* was "the official who received reports prior to their transmission to the sovereign." With this privilege Michinaga gained exceptional power in affairs of state. The Fujiwara family for a long time held this great office. Under Michinaga as *Kwampaku* his family reached the summit of its influence.

A story is told, that, Michinaga had promised a visit to his beloved but did not keep his promise. Early the next morning Lady Akazome composed this *tanka* for the *Kwampaku's* favorite, to be sent to the negligent lord and lover.

METRICAL TRANSLATION :—

#### A VAIN VIGIL.

Better to have slept  
Care-free, than to keep vain watch  
Through the passing night,  
Till I saw the lonely moon  
Traverse her descending path.

---

#### LX.

#### KOSHIKIBU NO NAISHI.

*Ōe yama*  
*Ikuno no michi no*  
*Tō kereba* ·  
*Mada fumi mo mizu*  
*Ama-no-hashidate.*

LITERAL TRANSLATION :—

<i>Ōe yama</i>	<i>Ikuno no michi no</i>
(As) the Mount Ōe	Ikuno road (to
<i>tō kereba</i>	<i>mada mizu</i>
Tango)	not yet have I seen
is far,	

*mo fumi*            *Ama-no-hashidate.*  
 or trodden        *Ama-no-hashidate.*

*Fumi* is a *kyōgen* with the double meaning of "treading," and of "a letter." The syllabic *ō* in *Ōeyama* and in *tōkereba* is prolonged in pronunciation, with the value of two syllables, as *o-o*. *Ama-no-hashidate* ("Bridge of Heaven"), is a long, pine-covered strip of sand, almost closing the mouth of a large bay in the province of Tango. It is part of one of the three most celebrated places of natural scenery in Japan. A road from Kyōto to Tango once passed through the plain of Iku *via* Mount Oe.

EXPLANATORY NOTE. The "Lady-in-waiting" (*Naishi*), in the Imperial palace, Koshikibu, daughter of Izumi Shikibu, became skilful in poetry in her youth. But, as her mother was a poet of great ability and fame, many persons suspected Koshikibu of getting help for her pen from the mother. In this connection the story is told, that, once upon a time, the mother and her husband Yasumasa went away to Tango. During their absence a poetical contest was held in the Imperial palace. Koshikibu was chosen as one of the competitors in it. A few days before the tournament, Koshikibu happened to meet the *Chūnagon* Sadayori, who asked in a jesting tone, "Have you received a letter from your mother lately. You must be very anxious." Sadayori was about to pass on, when, to his amazement, Koshikibu seized him by the sleeve, reciting the *tanka* here quoted. The *Chūnagon* was not skilful enough to reply in kind; he could only jerk his sleeve free from Koshikibu's grasp and make a hasty retreat. From this time the fame of the young lady increased rapidly. Her death took place at quite an early age.

The merit of the verses lies in their smoothness and skilful word-play. *Mada fumi mo mizu Ama-no-hashidate* may mean either, "I have not yet had a letter from *Ama-no-hashidate*," or, equally well, "I have not yet had the experience of being at *Ama-no-hashidate*."



## METRICAL TRANSLATION :—

## AN ATTACK WELL MET.

As, by Ōe's mount  
 And o'er Iku's plain, the way  
 Is so very far,—  
 I have not yet even seen  
*Ama-no-hashidate.*

---

## LXI.

## ISE NO OSUKE.

*Inishie no*  
*Nara no miyako no*  
*Yaezakura*  
*Kefu kokonoe ni*  
*Nioinuru kana.*

## LITERAL TRANSLATION :—

<i>Kefu</i>	<i>ni</i>	<i>kokonoe</i>	
To-day	in	the "Nine-fold"	(Palace)
<i>kana</i>	<i>nioinuru</i>	<i>yae-</i>	
ah!	odor arises (from)	the eight-fold	
<i>zakura</i>	<i>no</i>	<i>miyako</i>	<i>no</i>
cherry blossoms	of	the capital,	of
<i>Nara</i>	<i>no</i>	<i>inishie.</i>	
Nara,	of	olden times.	

The *yaezakura* is a many-petalled cherry blossom of great beauty. *Yae*, "eight-fold," is here put in contrast with *kokonoe*, "nine-fold."—*Kokonoe*, "the Nine-fold," was a name given to the Imperial Palace erected in Kyōto, from the fact of its enclosure within nine walls. *Kefu* (*kyō*), "to-day," stands in contrast with *inishie*, "ancient day."

EXPLANATORY NOTE. Ise Ōsuke, or Daisuke, or Taiu, as the characters composing the name may be read, was among the literary women of distinguished ability belonging

to the brilliant Imperial Court of her day, at the close of the tenth and early in the eleventh centuries. *Ōsuke*, etc. are titles given to a "Vice-Minister of State." *Ise* is the name of the province with which the poet had become associated, as was the like fact also with Izumi Shikibu (No. 56), or Lady Ise (No. 19).

It is the story, that, a courtier having returned from a trip to Nara brought with him as a present to the Emperor Ichijō (987-1012 A.D.), a branch of the many-petalled cherry flowers blooming there. Nara had been the Imperial capital until 794 A.D., when removal to Kyōto took place. More than two centuries had passed at the time the Emperor Ichijō came to the throne. Delighted with the present of the cherry flowers the Emperor ordered the Lady Ōsuke of Ise to commemorate it in verse. The *tanka* she then wrote is greatly admired both for its beauty in structure and its glorification of the cherry-blossom, the most praised among Japanese flowers,—the emblem of patriotism and loyalty.

METRICAL TRANSLATION :—

FROM THE OLD TO THE NEW.

Eight-fold cherry flowers  
That at Nara,—ancient seat  
Of Our State,—have bloomed,  
In Our Nine-fold Palace court  
Shed their sweet perfume to-day.

---

LXII.

SEI SHONAGON.

*Yo wo komete*  
*Tori no sorane wa*  
*Hakaru to mo*  
*Yo ni Ausaka no*  
*Seki wa yurusaji.*

## LITERAL TRANSLATION :—

*To mo wa* *sorane no*  
 Though the feigned crowing of  
  
*tori* *yo wo komete*  
 the cock, the night being far advanced,  
  
*hakaru* *yo ni*  
 (may) deceive, (ye:) in the world,  
  
*seki no Asaka*  
 the gate of Osaka (the Hill of Meeting)  
  
*wa yurusaji.*  
 does not allow (any such thing.)

*Yo wo komete*, literally "having shut in," or, "included, the night,"—"late at night," "midnight." *Asaka no seki*, "Gate of Meeting Hill," a play with the name of the well known barrier gate on Osaka pass, east of Kyōto (No. 10). *Ji* in *yurusaji* is a negative particle, an "equivalent of *mai* in the spoken language and of *bekarazu* in the later written language."

EXPLANATORY NOTE. Sei (family name) *Shōnagon* (an honorary title) shares with Murasaki Shikibu the distinction of leadership among the authors of the classic literature of Japan. Her great work was the *Makura no Sōshi* ("Pillow Sketch Book") a model of Japanese diction. The title *Shōnagon*,—the lowest of the three classes of Imperial "Advisers of State," 1. *Dai*, 2. *Chū*, and 3. *Shōnagon*,—was probably merely decorative with Lady Sei, as titles associated with Court ladies at that time often were. She was, however, of noble birth, and was one of the "Ladies-in-waiting" at the palace. It is said, that, when the Empress died in 1000 A.D., Lady Sei retired to a convent, where she spent the rest of her life.

A story told of the present poem is, that, the *Dainagon* Yukinari, one of the four great *Nagon* of the Emperor Ichijō's period (No. 55), having been with Sei Shonagon one night and having left her rather early, sent as an excuse for his hasty departure the message that, as the Emperor was then in seclu-

sion from the world, his attendants also must not be seen in public. The crowing of a cock, he added, had taken him from her because he feared that day-break was near. Lady Sei's reply was, that, the crowing of a cock in the middle of the night was a mere device put forward to excuse him for his faithlessness. The excuse gave opportunity for the poet to make use of a well-known Chinese story. The story ran ;— A Chinese prince was once held captive in a hostile country, with a large number of his followers. He somehow managed to escape with them, and had gone as far as a barrier called *Kankokukwan*, which was opened only at cock-crow in the mornings. At this barrier, late at night and closely pursued, one of his retainers, *Keim-i*, imitated the crowing of a cock. He imitated it so well that the neighborhood-cocks, also, began crowing. The barrier-guards, deceived, threw open the gates, and *Mōshōku*, with his friends, escaped. Sei Shōnagon's retort to Yukinari was made with reference to this story. The gate of *Kankokukwan* may be opened by a cheating of its keeper with imitated cock-crowing, she intimated, but at the barrier at Ōsaka there shall be no cheating in that way ;—that is, the gate of the " Hill of Meeting," which she guards, will suffer no such deceit.

## METRICAL TRANSLATION :—

## A WARNING.

Though in middle night,  
 By the feigned crow of the cock,  
 Some may be deceived ;—  
 Yet, at *Ausaka's* gate  
 This shall never be allowed.

---

## LXIII.

## SAKYO NO TAYU MICHIMASA.

*Ima wa tada**Omoi-taenau**To bakari wo**Hitozute narade**Iu yoshi mo gana.*

## LITERAL TRANSLATION :—

<i>Mo gana yoshi ni</i>	<i>narade</i>
Is there no means to say,	without
<i>hitozute</i>	<i>to bakari</i>
a messenger intervening,	only this ?
<i>wo ima wa tada</i>	<i>omoi-taenau.</i>
that now	I shall cease to torture my life
(about you) ?	

EXPLANATORY NOTE. In ancient times the Imperial capital, Kyōto, was divided into two sections for purposes of local government,—“the Left” (*Sakyō*), and “the Right” (*Ukyō*) Magistracies. Early in the eleventh century, Michimasa Fujiwara was Head Magistrate (*Tayū*) of the Left (*Sakyō*).

A story associated with the present *tanka* is, that, Michimasa had formed an attachment for the Princess Masako who had had in charge the shrine of Ise. The Emperor learned of their secret meetings. He at once put the princess under female guardians, by whom no opportunity for an interview with her lover was allowed. The poet Michimasa accepted the privation, but he wrote, “The only thing I now can do is to give up my love for you, yet I still wish I could speak with you and tell you this, myself, rather than through the lips of another.”

## METRICAL TRANSLATION :—

## A RELINQUISHMENT.

Is there now no way,  
 But through others' lips, to say  
 This one fateful word,—  
 That, henceforth, my love for you  
 I must banish from my thoughts ?

---

## LXIV.

## GON-CHUNAGON SADAYORI.

*Asaborake*  
*Uji no kawagiri*  
*Tædae ni*  
*Araware-wataru*  
*Seze no ajiro-gi.*

## LITERAL TRANSLATION :—

<i>Asaborake</i>	<i>kawagiri</i>
(Lo!) at dawn,	when, the river mist
<i>no Uji</i>	<i>tædae ni</i>
of Uji-(river)	bit by bit (disappearing,,
<i>ajiro-gi</i>	<i>araware</i>
the fishing-basket stakes	are wholly
<i>wataru</i>	
disclosed to view.	

*Tædae-ni*, "at intervals," "gradually," expresses the gradual lifting of the mist. *Ajiro-gi*,—poles attached to baskets woven of thin bamboo strips; the baskets being set into the stream, as substitutes for nets, for the purpose of catching fish.

EXPLANATORY NOTE. The Vice, or *ad-interim*, *Chū-nagon*, "Second Counsellor," Sadayori, was son of the *Dai-nagon* Fujiwara Kintō (No. 55).

In this *tanka* he pictured a beautiful scene at a place always spoken of as beautiful, the river at Uji. The scene described is that at day-break when the mists, slowly rising, disclose, part by part stretching far away, the lines of stakes that cross the river's shallows and keep secure the baskets of fine bamboo-work placed there to serve for netting certain small fish that abound in the stream.

METRICAL TRANSLATION :—

A CLEARING MIST AT UJI.

Lo ! at early dawn,  
 When the mists o'er Uji's stream  
 Slowly lift and clear,  
 And the net-stakes on the shoals,  
 Near and far away, appear !

LXV.

SAGAMI.

*Urami-wabi*  
*Hosanu sode dani*  
*Aru mono wo*  
*Koi ni kuchinan*  
*Na koso oshi kere.*

LITERAL TRANSLATION :—

<i>Oshi kere</i>	<i>na koso</i>
How deplorable (it is)	that my name
<i>kuchinan</i>	<i>ni koi</i>
is corrupted (by the rumour) of my love,	
<i>aru mono wo</i>	<i>dani sode</i>
the fact being (that)	even my sleeves
<i>hosanu</i>	<i>urami wabi.</i>
are not dry, (on account of) my hate and misery.	

EXPLANATORY NOTE. Lady Sagami, so named from her husband's, Kinsuke Ōe's, office, that of governor of Sagami, lived in the eleventh century.

This *tanka*, it is said, was composed as a contribution to a poetical contest held in the Imperial palace in 1051, A.D. It is, like so many others of these, and of like collected songs, in all probability not a transcript from personal experience, but from the poet's play of fancy. It records the lamentation of a neglected woman over the injury done to her reputation by a love-affair which she is supposed to have and to prize, while, in fact, her garments' sleeves are scarcely ever dry from the tears that flow, because of her hate of the man and her consequent misery.

METRICAL TRANSLATION :—

#### GRIEF IN MISERY.

Even when my sleeves,  
Through my hate and misery,  
Never once are dry,—  
For such love my name decays :—  
How deplorable my lot !

---

#### LXVI.

#### SAKI NO DAISOJO GYOSON.

*Morotomo ni*  
*Aware to omoe*  
*Yamazakura*  
*Hana yori hoka ni*  
*Shiru hito mo nashi.*

LITERAL TRANSLATION :—

<i>Morotomo ni</i>	<i>aware</i>	<i>to omoe</i>
Together	pitiable,	that think



<i>yamazakura</i>		<i>hana yori</i>
O cherry flower!		Your flowers besides,
<i>hoka ni</i>	<i>shiru hito</i>	<i>mo nashi.</i>
other	friend	there is none.

EXPLANATORY NOTE. Gyōson, here named the "late," or "former" (*saki*) archbishop (*Daisōjō*), in these verses represented himself as a friendless wanderer, associated in a remote mountain wild with a cherry-tree, whose beautiful bloom and fragrance none but himself enjoyed. "Let us pity each other; for I know none as friend except you, and you no other friend but me." Tradition locates the site of the incident at Ōmine, a sacred peak not very far from Yoshino, a place famous for cherry bloom. Ascending Ōmine, the poet unexpectedly came upon a lone cherry-tree covered with lovely flowers.

METRICAL TRANSLATION:—

FRIENDS IN SOLITUDE.

Let us, each for each  
 Pitying, hold tender thought,  
 Mountain-cherry flower!  
 Other than thee, lonely flower,  
 There is none I know as friend.

---

LXVII.

SUWO NO NAISHI

*Haru no yo no*  
*Yume bakari miru*  
*Tamakura ni*  
*Kainaku tatan*  
*Na koso oshikere,*

## LITERAL TRANSLATION :—

<i>Oshikere na koso</i>	<i>tatan</i>
How pitiable (if) my name	shall be
	<i>kai naku</i>
spread abroad,	without my actually
	<i>tamakura</i>
deserving it,	(for having used) an arm-pillow
<i>bakari naru yume</i>	<i>no yo no haru</i>
only for the dream,	of a night of spring.

EXPLANATORY NOTE. The story goes, that, one night when a daughter of Tsugunaka of Taira, Governor of Suwo, the Lady Suwo, one of the Ladies-in-waiting (*Naishi*) in the court of the Emperor Goreizei (1046-1069 A.D.), was keeping watch with some of her companions, she became drowsy and expressed a wish that she had a pillow. Immediately, an Imperial officer, Tadaie by name, who was in a room adjoining, thrust his arm under the curtain-screen dividing the rooms, saying, "Please use this arm as a pillow." Lady Suwo, the tradition says, declined the offer with these verses. Their meaning is that for so slight an indiscretion the cost might be overmuch.

## METRICAL TRANSLATION :—

## FOR DAME RUMOUR'S SAKE.

If, but through the dreams  
 Of a spring's short night, I'd rest  
 Pillowed on this arm,  
 And my name were blameless stained,  
 Hard, indeed, would be my fate.

---

## LXVIII.

## SANJO-NO-IN.

*Kokoro ni mo*  
*Arade ukiyo ni*  
*Nagaraeba*  
*Koishikaru beki*  
*Yoha no tsuki kana.*

## LITERAL TRANSLATION :—

<i>Kokoro ni mo arade</i>	<i>nagaraeba</i>
If, against my will,	I should long live
<i>ni</i>	<i>ukiyo</i>
in	this world so full of vicissitudes,
<i>koishikaru beki</i>	<i>yoha no tsuki kana.</i>
I should pine for	the midnight moon, alas !

EXPLANATORY NOTE. The retired Emperor (*In*) Sanjō (1012-1017 A.D.), occupied the throne in the century when the Imperial power steadily gave way before the increasing aggressions of the Fujiwara family. He was placed upon, and removed from, his seat of sovereignty, during the dominance of the *Kwampaku* Michinaga Fujiwara (No. 59). It is said that Michinaga once wrote a poem declaring that all the world was created for his own use. Under Michinaga, the Emperors were disposed of at the *Kwampaku*'s pleasure.

The poem here ascribed to the Emperor Sanjō, was called forth by the prospect of his own forced abdication. He thought that, perhaps, soon after his abdication he would depart from this life, but, should he live long in the sad world, he should regret the happiness of his past life, of which the midnight moon, which he then saw shining, would remind him.

## METRICAL TRANSLATION :—

## REMEMBERED HAPPINESS.

If, against my wish,  
 In the world of sorrows still,  
 I for long should live ;—  
 How then I should pine, alas !  
 For this moon of middle-night.

## LXIX.

## NOIN HOSHI.

*Arashi fuku*  
*Mimuro no yama no*  
*Momijiba wa*  
*Tatsuta no kawa no*  
*Nishiki narikeri.*

## LITERAL TRANSLATION :—

<i>Momijiba wa</i>	<i>no</i>	<i>yama</i>	<i>no</i>
The maple leaves	of	the Mount	of
<i>Mimuro</i>		<i>arashi fuku</i>	
Mimuro,		when the wild wind blows,	
<i>narikeri</i>		<i>nishiki</i>	<i>no</i>
have become, indeed,		the brocades	of
<i>kawa no Tatsuta</i>			
the river of Tatta.			

EXPLANATORY NOTE. The priest (*Hōshi*) Nōin is said to have been a son of Motoyasu Tachibana, Governor of the province of Hizen. As a layman he was named Nagayasu Tachibana.

He pictured in this *tanka* a lovely mountain scene at the well known, maple-bordered Tatsuta, or Tatta, river, not far from Nara. Where, and what, Mount Mimuro is, remains

yet an undecided question. There are in Yamato, a Mount Mimuro and a Tatta river; but they are so widely separated from each other that the leaves of the one could not possibly be blown to the surface of the other. It is supposed that the writer must either have located his scene at another Mimuro mountain and Tatta river than those of Yamato, or have been ignorant of the topography of his scene. However, the geographical uncertainty does not injure the beauty of the word-pictures drawn in the poem.

METRICAL TRANSLATION :—

THE RIVER TATTA IN AUTUMN.

By the wind-storm's blast,  
 From Mimuro's mountain slopes  
 Maple leaves are torn,  
 And, as (rich) brocades, are wrought  
 On (blue) Tatta's (quiet) stream.

LXX.

RYOZEN HOSHI.

*Sabishisa ni*  
*Yado wo tachi-idete*  
*Nagamureba*  
*Izuko mo onaji*  
*Aki no yūgure.*

LITERAL TRANSLATION :—

<i>Sabishisa ni</i>		<i>tachi-idete</i>
In my loneliness,		going forth from
<i>yado wo</i>	<i>nagamureba</i>	<i>izuko</i>
the house,	if I look around,	everywhere
<i>mo onaji</i>	<i>aki no yūgure.</i>	
also the same	autumnal twilight.	

Read *tachi-idete* as *tach' idete*, and *yūgure* as *yūugure*.



<i>no</i>			<i>kado-da</i>
of			the field at the gate,
	<i>otozurete</i>		<i>aki</i>
	having knocked (at the door),		the autumn
<i>kaze zo</i>	<i>fuku</i>	<i>ni</i>	<i>maro-ya</i>
wind	blows	into	the round hut
<i>no</i>	<i>ashi.</i>		
of	rushes.		

*Ashi no maro-ya*, a cottage, or hut, made wholly—walls and roof—of rushes.

EXPLANATORY NOTE. Minamoto Tsunenobu died in 1096 A.D. He was distinguished in the brilliant period of letters and general culture that Japan passed through at the beginning of the eleventh century. He was also one of the "Four *Nagon*" (Advisers of State). (No. 55.) During the tenth and eleventh centuries the two families, the Fujiwara and the Minamoto, practically held the Imperial administrations under their control, and were most prominent in statecraft and in letters.

In the present verses Tsunenobu presents a graphic picture of a peasant's hut, and the blowing of a breeze at night-fall in the autumn.

#### METRICAL TRANSLATION :—

##### AN EVENING BREEZE IN AUTUMN.

When the evening comes,  
 From the rice leaves at my gate  
 Gentle knocks are heard,  
 And into my round rush-hut  
 Autumn's roaming breeze makes way.

---

## LXXII.

## YUSHI NAISHINNO-KE NO KII.

*Oto ni kiku*  
*Takashi no hama no*  
*Adanami wa*  
*Kakeji ya sode no*  
*Nure mo koso sure.*

## LITERAL TRANSLATION :—

<i>Adanami wa</i>	<i>no hama no</i>
As for the vain waves	of the beach of
<i>Takashi</i>	<i>kiku ni oto</i>
Takashi,	I know their fame.
<i>kakeji ya</i>	<i>mo</i>
I will not go near them !	Certain,
<i>koso sure nure</i>	<i>no sode.</i>
indeed, will be the wetting	of my sleeves.

*Hama no Takashi*, "the beach of Takashi" in Izumi, not far from Osaka. *Kakeji ya* is derived from *kakeru*, "to hook on," or "come into contact with," the negative affix *ji*, and the exclamatory *ya*.

EXPLANATORY NOTE. Lady Kii of the House of the Princess (*Naishinnō Ke*) Yūshi, lived towards the end of the eleventh century in the court of the Emperor Hōrikawa (1087-1109 A.D.).

Her poem, here quoted, has for its motive lack of confidence in her lover, a being, however, probably only of her poetic fancy. "Your unfaithfulness is as notorious as the waves of Takashi's beach are famous; I will not trust you, or them. Should I go near you, or them, the result would be only the wetting of my hanging sleeves with the salt spray, or my bitter tears." The sleeve is an emblem of love.



## METRICAL TRANSLATION :—

## FOREWARNED, FOREARMED.

Well I know the fame  
 Of the fickle waves that beat  
 On Takashi's strand !  
 Should I e'er go near that shore  
 I should only wet my sleeves.

## LXXIII.

## GON-CHUNAGON MASAFUSA.

*Takasago no*  
*Onoe no sakura*  
*Saki ni keru*  
*Toyama no kasumi*  
*Tatazu mo aranan.*

## LITERAL TRANSLATION :—

<i>Sakura</i>	<i>no</i>	<i>onoe no takasago</i>
The cherries	of	that mountain peak
		<i>saki ni keru</i>
far away		have bloomed ; (may)
<i>kasumi</i>	<i>no</i>	<i>toyama</i>
the haze	of	the hither hills
<i>tatazu</i>	<i>mo aranan.</i>	
not	ove spread (the scene).	

*Takasago* is not here the name of a place. It means "accumulated sand," or "high-sanded," and is associated as a "pillow word" with mountain summits. It has the force of indicating a peak "far away," or "distant." *Toyama*, tells of low mountains or "hills intervening." *Onoe* is, properly, the slope just below a mountain peak. *Tatazu mo aranan*, expresses a wish.

EXPLANATORY NOTE. Nothing in particular is on record of the Imperial Vice-Chancellor Masafusa. He died, it is said, in 1112 A.D.

In this *tanka* he pictured a lovely scene in spring,—a mountain side covered with cherry-bloom.

**METRICAL TRANSLATION :—**

**MOUNTAIN CHERRY-BLOOM.**

On that distant mount,  
O'er the slope below the peak,  
Cherries are in flower ;—  
May the mists of hither hills  
Not arise to veil the scene.

**LXXIV.**

**MINAMOTO NO TOSHIYORI ASON.**

*Ukari keru*

*Hito wo Hatsuse no*

*Yama oroshi*

*Hageshi kare to wa*

*Inoranu mono wo.*

**LITERAL TRANSLATION :—**

*Inoranu mono wo*

I did not pray (to Kwannon, the god of the Hase

	<i>to wa</i>	<i>kare</i>	<i>hageshi</i>
temple,)	that	he should become	fierce,

	<i>yama oroshi no Hatsuse</i>	<i>hito wo</i>
(like) the mountain storms of Hase,—		the man

	<i>ukari keru.</i>
(who is)	unkind.

At Hase (*Hatsuse*), near Nara, is a famous temple dedicated to the Japanese "Goddess of Mercy," *Kwannon*. "Kwannon's mercy is higher than the mountains and deeper than the torrent-river's valley."

**EXPLANATORY NOTE.** But little is known of this poet, *Ason* Toshiyori of the Minamoto family. It is said that he was a son of the *Dainagon* Tsunenobu (No. 71).

In his verses the poet recites the plaint of one who had met with treatment from her lover far unlike that which she had prayed for at *Kwannon's* shrine, at Hase. The loved one had become even colder and more heartless to her than before her prayer,—as chilling and unkind, indeed, as the wind of Hase's hills. Her prayer before the altar of the "Goddess of Mercy," had been for something wholly different.

**METRICAL TRANSLATION :—**

**MISCARRIED PRAYER.**

I did not make prayer  
 (At the shrine of Mercy's God),  
 That the unkind one  
 Should become as pitiless  
 As the storms of Hase's hills.

**LXXV.**

**FUJIWARA NO MOTOTOSHI.**

*Chigiri okishi*  
*Sasemo ga tsuyu wo*  
*Inochi nite*  
*Aware kotoshi no*  
*Aki no inumeri.*

**LITERAL TRANSLATION :—**

<i>Chigiri okishi</i>		<i>tsuyu</i>
Greatly promised,	(it was like)	the dew
<i>wo sasemo ga</i>	<i>nite</i>	<i>inochi</i>
upon the moxa plant,—being	life.	<i>aware</i>
<i>kotoshi no aki</i>	<i>mo</i>	<i>inumeri.</i>
this year's autumn	also	is about to pass
away (and the promise has not been fulfilled).		

EXPLANATORY NOTE. The poet Mototoshi Fujiwara, lived in the first half of the twelfth century, at a time when the degeneracy of the Imperial Court began to be accompanied by base intrigue and open strife.

This poem was addressed to the *Kwimpaku*, or Regent, then in power, Tadamichi Fujiwara, who, it seems, had made Mototoshi a promise to promote the poet's son to an office of higher rank than he then held. The failure of the Regent to fulfil his promise, and the protest of the poet, may be taken as signs of the time of intrigue, falsehood and uncertainty then becoming characteristic in official circles. The "Hogen Insurrection" occurred during this period;—a war of relatives against kindred, under the spur of ambition,—a conflict, spoken of as one, "that destroyed human relations and ignored all the principles of morality." The phrase, "Dew upon *mogusa*," refers to an ancient poem, ascribed to a god, in which the deity says, "Only have faith and my kindness shall meet your wish, as the reviving dews fall upon the parched *mogusa*."

METRICAL TRANSLATION :—

#### HOPE DEFERRED.

Though your promise was  
 "Like the dew on moxa plant,"  
 And, to me, was life.  
 Yet, alas! the year has passed  
 Even into autumn time.

---

## LXXVI.

HOSHOJI NO NYUDO SAKI NO  
KWAMPAKU DAIJO-DAIJIN.

*Wada-no-hara*  
*Kogi-idete mireba*  
*Hisakata no*  
*Kumoi ni magau*  
*Okitsu shira-nami.*

## LITERAL TRANSLATION :—

<i>Kogi-idete</i>		<i>wada-</i>
(When,) having rowed out		on the plain
<i>no-hara</i>	<i>mireba</i>	<i>shira-</i>
of the sea	I look around,	the white
<i>nami</i>	<i>okitsu</i>	<i>magau ni</i>
waves of the offing		I mistake for
<i>hisakata no</i>	<i>kumoi.</i>	
the ever-shining	sky.	

*Hisakata*, is a "pillow-word," here connected with *kumoi*, "the place where the clouds are," i.e. "the sky." "Taguchi says, that *hisakata*=*hi no sasu kaku*, "the side whence the sun comes." According to Mabushi, *hisakata*=*hisago-kata*='gourd shaped'." (No. 33.)

EXPLANATORY NOTE. The powerful and unscrupulous Regent (*Kwampaku*), and Prime Minister of State (*Daijō-daijin*), Tadamichi Fujiwara, spoken of in the "Explanatory Note" immediately preceding, late in life gave up worldly affairs and became a religious recluse. He was known thereafter as the Lay Priest, (*Nyūdo*) of the temple Hōshōji. He died in the latter part of the twelfth century, (in 1164, it is said,) at the age of sixty-eight. To him, whose life had been filled with disgraceful intrigue and violence, is ascribed the graceful and quiet *tanka* here quoted.

## METRICAL TRANSLATION :—

## A VIEW AT SEA.

O'er the wide sea-plain,  
 As I row and look around,  
 It appears to me  
 That the white waves, far away,  
 Are the ever-shining sky.

## LXXVII.

## SUTOKU-IN.

*Se wo hayami*  
*Iwa ni sekaruru*  
*Takigawa no*  
*Warete mo sue ni*  
*Awan to zo omou.*

## LITERAL TRANSLATION :—

<i>Takigawa no</i>	<i>sekaruru</i>
Like a cascade-stream	blocked up
<i>ni iwa</i>	<i>se wo hayami</i>
by a rock,	its current being swift,
<i>warete mo</i>	<i>sue ni</i>
though divided,	in the end
<i>awan</i>	<i>to zo omou.</i>
it shall be joined again ;	so I think.

EXPLANATORY NOTE. The Emperor Sutoku was a prominent actor in the Hogen Insurrection in opposition to his uncle the *Kwampaku* Tadamichi, and his father, the ex-Emperor Toba, who was practically the sovereign at the time, i.e. during the second quarter of the twelfth century, and for a while longer. Sutoku's father compelled his abdication (1142 A.D.) in favor of his brother the Emperor Konoye.

After his father's death (1158 A.D.) he declared war against the Regent Tadamichi, and those who had placed Go-shirakawa upon the throne at the Emperor Konoye's death nearly two years previously. In the one conflict that took place Sutoku's power was broken. He then became a priest, and was made an exile in the province of Sanuki in Shikoku. Upon his abdication of the Imperial throne he received the title *In*, the name indicating the fact of abdication.

The present *tanka* is a love song, expressive of confidence in reunion with the one beloved after enforced separation.

METRICAL TRANSLATION :—

FAITH IN REUNION.

Though a swift stream be  
 By a rock met and restrained  
 In impetuous flow,  
 Yet, divided, it speeds on,  
 And at last unites again.

LXXVIII.

MINAMOTO NO KANEMASA.

*Awajishima*

*Kayou chidori no*

*Naku koe ni*

*Iku-yo nezamenu*

*Suma no sekimori.*

LITERAL TRANSLATION :—

<i>Iku yo</i>	<i>nezamenu</i>
How many nights	have you waked
	<i>sekimori no Suma</i>
out of sleep,	guard of the gate of Suma,

<i>naku koe ni</i>	<i>no</i>	<i>koyou-</i>
at the cries	of	the many
<i>chidori</i>	<i>Awajishima</i>	
beach-birds	of the isle of Awaji?	

EXPLANATORY NOTE. This poet, Kanemasa Minamoto, died at some time early in the twelfth century,—it is said in 1112 A.D.

In the *tanka* here preserved, the writer is supposed to give expression to the mood he felt, when spending a night once at the Suma barrier, not far from Kobe to the westward, and just opposite the island of Awaji. The scene at this point is very beautiful and serene;—the cry of the *chidori*, often heard there, is thought to be one of tender melancholy. In the *Fudokoro no Suzuri* of Ibara Saikoku (1687 A.D.), is this passage,—“Listening to the cries of the plovers that frequent the Isle of Awaji, one may perceive the sadness of the things of this world.”

METRICAL TRANSLATION :—

#### A NIGHT AT SUMA'S GATE.

Guard of Suma's Gate,  
 From your sleep, how many nights  
 Have you waked at cries  
 Of the plaintive sanderlings,  
 Migrant from Awaji's isle?

#### LXXIX.

#### SAKYO NO TAYU AKISUKE.

*Akikaze ni*  
*Tanabiku kumo no*  
*Taema yori*  
*More-izuru tsuki no*  
*Kage no sayakesa.*



## LITERAL TRANSLATION :—

<i>Sayakesa no</i>		<i>tsuki no kage</i>	
How clear and bright (is the)		moonlight,	
<i>more-izuru</i>	<i>yorì taema</i>	<i>no</i>	<i>kumo</i>
breaking out	from the rifts	of	the clouds,
<i>tanabiku</i>	<i>ni</i>	<i>akikaze.</i>	
spread about	by	autumn wind.	

Read *more izuru* as *more'zuru*.

EXPLANATORY NOTE. Akisuke, the Chief Magistrate, or Vice Minister (*Tayū*) of the Left Section (*Sakyō*) of the Imperial city, Kyōto, in the twelfth century, died at about the middle of the century (1155 A.D.).

This poem is an exquisite description of one of nature's most enchanting scenes.

## METRICAL TRANSLATION :—

## MOONLIGHT AMONG CLOUDS.

See, how clear and bright  
 Is the moon-light finding ways  
 'Mong the riven clouds  
 That, with drifting autumn-wind,  
 Gracefully float o'er the sky !

## LXXX.

## TAIKEN MON-IN NO HORIKAWA.

*Nagakaran*  
*Kokoro mo shirazu*  
*Kurokami no*  
*Midarete kesa wa*  
*Mono wo koso omoe.*

## LITERAL TRANSLATION :—

<i>Nagakaran</i>	<i>shirazu</i>
If it may be for a long time?	Not knowing
<i>kokoro mo</i>	<i>kesa wa</i>
his mind about it,	this morning
<i>mono wo koso omoe</i>	<i>midarete</i>
I am thinking anxiously,—my thoughts	disordered
<i>kurokami no.</i>	
like my black hair.	

*Kurokami no* is in part a “pillow word” for *midarete*, “distracted,” “confused,” “tangled.” It has here an especially appropriate application. *Midarete* well depicts both “hair,” and “thoughts.”

EXPLANATORY NOTE. Lady Horikawa, designated as being in attendance upon the Empress Dowager (*Mon-in*) Taiken, gave expression in these verses to the doubting anxiety of a woman who has given her love wholly, but knows not yet whether a lasting affection has been aroused as a return for it.

## METRICAL TRANSLATION :—

## IN DOUBT.

If it be for aye  
 That he wills our love should last?  
 Ah, I do not know!  
 And this morn my anxious thoughts,  
 Like my black hair, are confused.

## LXXXI.

## GO TOKUDAIJI NO SADAIJIN.

*Hototogisu*  
*Nukitsuru kata wo*  
*Nagamureba*  
*Tada ariake no*  
*Tsuki zo nokoreru.*

## LITERAL TRANSLATION :—

<i>Nagamureba</i>		<i>kata wo</i>
When I look		in the direction
<i>hototogisu</i>	<i>nakitsuru</i>	<i>tada</i>
the cuckoo	has cried,	only
<i>ariake no tsuki zo</i>	<i>nokoreru.</i>	
the day-break moon	remains.	

EXPLANATORY NOTE. This Minister of the Left (*Sadaijin*) of Tokudaji was the junior, or second *Sadaijin*, and was the grandson of the original *Sadaijin* of Tokudaji, a temple founded by the grandfather. The family name of the poet was Saneada of Fujiwara. It is recorded that he became a priest in 1198 A. D.

In this *tanka* the poet embodied one of the quaint and suggestive fancies characteristic of Japanese poetry:—"I looked at the sky as soon as I heard the cry of the cuckoo, but the bird had already flown and the morning-moon only was visible." "It is to be noted that the *hototogisu* does not cry more than once or twice a day, and then chiefly at dawn or at evening." "It is supposed that the bird comes from the spirit-land and makes its appearance about the end of the fifth month, to warn the farmer that it is time to sow rice. It has a mournful note, repeating its own name." In the *Hōjōki* of "Chōmei (No. 5), the popular notion concerning the bird is thus expressed,—“In summer the *hototogisu* is heard, who by his reiterated cry invites to a tryst with him on that rugged path which leads to Hades.”

## METRICAL TRANSLATION :—

## A SPIRIT VISITANT.

When I turned my look  
 Toward the place whence I had heard  
*Hototogisu*,—  
 Lo! the only object there  
 Was the moon of early dawn.

## LXXXII.

## DOIN HOSHI.

*Omoi wabi**Sate mo inochi wa**Aru mono wo**Uki ni taenu wa**Namida narikeri.***LITERAL TRANSLATION :—***Omoi wabi*  
Thinking sadly ;—*aru mono wo*  
is still an exist-<sup>ing</sup> thing,*uki ni taenu wa.*  
(my) sorrow can not endure.*sate mo inochi wa*  
although my life*namida narikeri*  
my tears, indeed,

**EXPLANATORY NOTE.** The priest (*Hōshi*) Dōin, who was one of the Fujiwara family, tells in this *tanka* of one's misery under a love that could no longer trust, or find happiness in, the loved one.

**METRICAL TRANSLATION :—**

## IN MY MISERY.

Though in deep distress  
 (Through the cruel blow), my life  
 Still is left to me :—  
 But my tears I can not keep ;  
 They can not my grief endure.

---

## LXXXIII.

## KWOTAI KOGU NO TAYU TOSHINARI.

*Yo no naka yo**Michi koso nakere**Omoi-iru**Yama no oku ni mo**Shika zo nakunari.*

## LITERAL TRANSLATION :—

*Yo no naka yo*

Ah! within the world,

*nakere*

there is not

*michi koso*

a way at all (to escape from misery).

*omoï iru*

Going into

*mo*

even

*yama no oku ni*

the mountain's

*shika*

the stag

*naku*

is (heard)

*nari.*

crying (with his melancholy voice).

*Omoi-iru* has the double meaning of "retiring into the depths of thought," and of "entering," as into a mountain's recesses.

**EXPLANATORY NOTE.** The poet Toshinari, whose name is often read according to its Chinese pronunciation *Shunzei*, flourished in the latter part of the twelfth century, and was in the service of the Empress Dowager (*Kwotai*) Kōgu at a time when the clan wars of the Taira and Minamoto were in progress. He took priestly orders, it is said, in 1176 A.D., and died in the year 1205.

In these verses the writer declared that, wherever one may go in the world of either mind or body, he can not escape sorrow, or sorrow's signs. The cry of the stag is thought by the Japanese to be especially plaintive and sad.

## METRICAL TRANSLATION :—

NO ESCAPE FROM SORROW.

Ah ! within the world,  
 Way of flight I find nowhere.  
 I had thought to hide  
 In the mountains' farthest depths,  
 Yet e'en there the stag's cry sounds.

## LXXXIV.

FUJIWARA NÔ KIYOSUKE ASON.

*Nagaraeba*  
*Mata konogoro ya*  
*Shinobaren*  
*Ushi to mishi yo zo*  
*Ima wa koishiki.*

## LITERAL TRANSLATION :—

*Nagaraeba*  
 If I continue to live for some time,  
*konogoro ya* *mata*  
 this time, indeed, again (or, also)  
*shinobaren*  
 shall be longed for, (just as)  
*yo zo* *mishi to ushi*  
 time once regarded as sorrowful,  
*ima wa* *koishiki.*  
 now (is) fondly thought of.

EXPLANATORY NOTE. *Ason* Kiyosuke Fujiwara, was the son of the *Tayû* Akisuke, writer of *tanka* No. 79. He lived in the latter part of the twelfth century.

In the verses here quoted, the poet celebrated the trans-

figuring power of time as it is celebrated in the modern declaration, "the past is enshrined in beauty."

**METRICAL TRANSLATION :—**

**THE TRANSFIGURED PAST.**

If I long should live,  
 Then, perchance, the present days  
 May be dear to me ;—  
 Just as past time fraught with grief  
 Now comes fondly back in thought.

---

**LXXXV.**

**SHUNYE HOSHI.**

*Yo mo sugaru*  
*Mono omou koro wa '*  
*Akeyarade*  
*Neya no hima sae*  
*Tsurenakarikeri.*

**LITERAL TRANSLATION :—**

<i>Yo mo sugaru</i>	<i>koro</i>
Throughout the night,	while (i.e. during
	<i>mono omou ma</i>
the time)	I am anxiously thinking,
<i>akeyarade</i>	<i>sae hima</i>
the day not dawning,	even the crevices
	<i>no neya</i>
(in the shutters)	of my bed room,
<i>tsurenakarikeri.</i>	
are, indeed, heartless.	

Read *mono omou* as *mon'omou*.

EXPLANATORY NOTE. The priest (*Hōshi*) Shunye was son of the *Ason* Toshiyori Minamoto (No. 74).

In these verses the poet laments his vain hours of waiting for the coming of the loved one. He declares that, even the chinks in the *amado*, or "outer shutters," of his bed-room are cruel, in that they do not show the light of coming day that he may go forth and forget the night's misery.

METRICAL TRANSLATION :—

WAITING AND LONGING.

Now,—as through the night  
 Longingly I pass the hours,  
 And the day's dawn lags,—  
 E'en my bedroom's crannied doors  
 Heartless are, indeed, to me.

---

LXXXVI.

SAIGYO HOSHI.

*Nageke tote*  
*Tsuki ya wa mono wo*  
*Omowasuru*  
*Kakochi gao naru*  
*Waga namida kana.*

LITERAL TRANSLATION :—

<i>Tsuki ya wa</i>	<i>tote nageke</i>	
Is it the moon	saying, "Lament!"	
<i>mono wo omowasuru</i>	<i>waga</i>	<i>namida</i>
while thinking over things?	My	tears,
<i>kana</i>	<i>kakochi</i>	<i>gao naru.</i>
alas!	have my troubled	face.

EXPLANATORY NOTE. The priest (*Hōshi*) Saigyō was a member of the great Fujiwara family in its time of decadence.



This *tanka*, ascribed to him, is interpreted as the outflow of emotion occasioned but not caused by the moonlight. It is, as though the poet had said, "When I look at the moon, I become unutterably sad, and my eyes fill with tears. But I know now that the moon does not cause my sadness; that, really is the outflow of my own inner mood.

METRICAL TRANSLATION :—

MOONLIGHT SADNESS.

Is it then the moon  
That has made me sad, as though  
It had bade me grieve?  
Lifting up my troubled face,—  
Ah! the tears, the (mournful) tears!

LXXXVII.

JAKUREN HOSHI.

*Murasame no*  
*Tsuyu mo mada hinu*  
*Maki no ha ni*  
*Kiri tachi-noboru*  
*Aki no yūgure.*

LITERAL TRANSLATION :—

<i>Aki no yūgure</i>	<i>kiri</i>	<i>tachi noboru</i>
An autumn-evening	mist,	rising
<i>ni ha</i>	<i>no</i>	<i>maki</i>
to the leaves	of the fir-trees ;	<i>tsuyu</i>
		the drops
<i>no</i>	<i>murasame</i>	<i>mo</i>
of	the showers	<i>mada</i>
	even	yet
		<i>hinu.</i>
		not dried.

*Aki no yūgure*—"an autumn evening." This is a poetic symbol for loneliness and dreariness. *Murasame* is "the falling of rain, here and there, in sudden showers." The use of the tree *maki*, a kind of fir, would "indicate that the scene was laid in deep valleys."

**EXPLANATORY NOTE.** The priest (*Hōshi*) *Jakuren* lived at the close of the twelfth century. He was a member of the Fujiwara family.

In this *tanka* the poet depicts graphically a dreary scene in nature.

**METRICAL TRANSLATION :—**

A CHEERLESS NIGHT-FALL.

Lo, an autumn eve !

See the deep vale's mists arise

'Mong the fir-tree's leaves

That still hold the dripping wet

Of the (chill day's) sudden showers.

LXXXVIII.

KWOKA MON-IN NO BETTO.

*Naniwa-e no*

*Ashi no karine no*

*Hito yo yue*

*Mi wo tsukushi'e ya*

*Koi wataru beki.*

**LITERAL TRANSLATION :—**

*Yue hito yo*

For the sake of one night, (or of one joint, or node,

*no karine*

of a rush,)      of transient sleep, (or of rush-

*no ashi*

node cut off,)      of the rushes

*no Naniwa-e*

of the Bay of

*koi wataru beki*

Naniwa, (where we met,)      must I live, longing

for him, (or wade,)      my body exhausting? (or by

*mi wo tsukushite ya.*

depth-measuring gauge?)

In this *tanka* there is an especially noteworthy embodiment of Japanese poetic "word-play." *Naniwa* is (1) the name of the place where the lovers, here celebrated, met; also (2) it is the name of a bay near Osaka, famous for its rush-growth. *Karine* is a *kenjōgen*, or word with the two meanings, (1) "a transient, or short, sleep," and (2) "the stump, or severed joint of a rush." *Hito yo* is (1) "one night," and (2) "one joint of a rush." *Mi wo tsutusūte* is (1) "exhausting one's self," as with longing, and (2) "a water-depth measuring gauge." *Wataru* is (1) "to pass," as through life, and (2) "to wade," as in water.

EXPLANATORY NOTE. The High Stewardess (*Bettō*) of the Empress Dowager Kwōka was a daughter of Toshitaka of the Fujiwara family and lived probably in the twelfth century.

In this *tanka* the poet showed great skill in her art. The verses can be read with either of the two meanings,—(1) "For the sake of one small joint, cut from the reeds of Naniwa bay, shall I wade the waters in which stands a depth measuring gauge?" or (2) "For the sake of the short sleep of only one night by Naniwa bay, must I now long for him with my whole heart, all life through?" The writer's purpose evidently is to express through the "*double entendre*," a longing that has come with only the acquaintanceship of the moment.

#### METRICAL TRANSLATION:—

##### A PRISONER OF LOVE.

For but one night's sake,  
 Short as is a node of reed  
 Grown in Naniwa bay,  
 Must I, henceforth, long for him  
 With my whole heart, till life's close?

---

## LXXXIX.

## SHOKUSHI NAISHINNO.

*Tama-no-o yo*  
*Taenaba taene*  
*Nagaraeba*  
*Shinoburu koto no*  
*Yowari wo zo suru.*

## LITERAL TRANSLATION :—

<i>Tama-no-o yo</i>	<i>taenaba</i>
String of Gems ( <i>i.e.</i> my Life) !	If you will end,
<i>taene</i>	<i>nagaraeba</i>
(or break,) end !	If I continue to live,
<i>shinoburu koto no</i>	
my effort to conceal (or suppress my love),	
<i>yowari wo zo suru.</i>	
may indeed become weakened.	

*Tama-no-o*, "thread of gems," is suggestive of *tamashii*, "spirit," "soul," "life." The suggestion is here connected with *taenaba*, "to break," or "to cut," and the *naga*, "long," of *nagaraeba*, "if I live long."

EXPLANATORY NOTE. The Imperial Princess (*Nai-shinnō*) Shokushi, or Shikiko, was a daughter of the Emperor Goshirakawa (1156-1159 A.D.).

In this poem the singer apostrophized her "life," or "soul," distressed by the effort to conceal a love to which she had yielded. "If you are to end, O my life ! then end, lest, should you longer last, I fail in my effort to conceal my vow."

## METRICAL TRANSLATION :—

## DREAD IN SECRET LOVE.

Life ! Thou string of gems !  
 If thou art to end, break now.  
 For, if yet I live,  
 All I do to hide (my love)  
 May at last grow weak (and fail.)

## XC.

## IMPU MON-IN NO TAIU.

*Misebaya na*  
*Ojima no ama no*  
*Sode dani mo*  
*Nure ni zo nureshi*  
*Iro wa kawarazu.*

## LITERAL TRANSLATION :—

*Misebaya na*  
 Oh ! that he could look (upon my sleeves).  
*dani mo sode*                      *no*                      *ama*  
 Even the sleeves                      of                      the fisherwomen  
*no Ojima*    *nure ni zo*  
 of Ojima (an island),                      wet through and  
*nureshi*    *wa*    *iro*  
 again wet,                      as far as concerns                      color,  
*kawarazu.*  
 do not change.

EXPLANATORY NOTE. Lady Taiu, a daughter of Nobunari of the Fujiwara family, was in the service of the Empress Dowager Impu in the twelfth century. Her death occurred, it is said, in 1210 A.D.

In the anguish, chosen by the writer for her poetic fancy, the sufferer longed to show her tear-stained sleeves to her faithless lover, that, perchance, the sight might move him to renewed tenderness. It has been said, by way of explanation of the *tanka*, that, in the very extremity of misery tears of blood will flow; that, surely the hardest heart must be moved by the sight of garments stained with blood-tears. A more probable explanation, however, is,—the grief of the deserted mistress was so great that she shed tears so copious and bitter that the color of her sleeves was changed. How great must

have been her grief, then, when even the garments of fisherwomen, constantly exposed to the sea's salt spray, still hold their color. It is habitual with the Japanese, when in distress, to cover their faces with the long sleeves of their garments.

METRICAL TRANSLATION :—

ANGUISH UNDER DESERTION.

Let me show him these !  
 E'en the fisherwomen's sleeves  
 On Ojima's shores,  
 Though wet through and wet again,  
 Do not change their dyer's hues.

XCI.

GO-KYOGOKU NO SESSHO DAIJODAIJIN.

*Kirigirisu*

*Niku ya shimo yo no*

*Samushiro ni*

*Koromo katashiki*

*Hitori ka mo nen.*

LITERAL TRANSLATION :—

<i>Samushiro ni</i>	<i>katashiki koromo</i>
On a cold mat,	(in) doubled over (be i)-clo hes,
<i>hitori ka mo nen</i>	<i>shimo yo no</i>
Sleep I, alas! a'one	this frosty night,
<i>kirigirisu naku ya.</i>	
while the cricket cries ?	

*Samushiro*, "a straw mat;" here the term is equivalent to *samui*, "cold" and *mushiro*, "straw mat" *Koromo katashiki*, is "drawing the dress, or bed-cover, over one from the side" i.e. folding it over, so that one lies upon half of it, using the other half as cover.

EXPLANATORY NOTE. The Prime Minister (*Daijōdaijin*) and Regent (*Sesshō*) Go-Kyōgoku was a member of the Fujiwara family's circle of relationship. He lived through the disturbed closing years of the twelfth century, dying early in the thirteenth century (1206 A.D.).

The description given in the poem here quoted is suggestive of great poverty and isolation. In the poet's fancy he is possessed of but one piece of bedding. That, he folds about him as he lies down for sleep upon a cold mat in a frosty night;—the chirping cricket only intensifies his cheerless solitude.

METRICAL TRANSLATION:—

IN LONE POVERTY.

On a chilling mat,  
Drawing close my folded quilt,  
I must sleep alone,  
While throughout the frosty night  
Sounds a cricket's (forlorn chirp).

XCII.

NIJO-NO-IN NO SANUKI.

*Waga sode wa*  
*Shiohi ni mienu*  
*Oki no ishi no*  
*Hito koso shirane*  
*Kawaku ma mo nashi.*

LITERAL TRANSLATION:—

*No ishi no oki*  
Like a rock of the open sea,  
*mienu ni shiohi*  
invisible (even) at ebb tide,

*waga sode wa*  
(is) my sleeve

*ma mo nashi*  
never for a moment

*kawaku*            *hito koso shirane.*  
dry ;            no one knowing (of its existence).

*Oki no ishi no* read as *oki no'shi no.*

EXPLANATORY NOTE. Lady Sanuki, an attendant in the court of the Retired Emperor (*in*) Nijō who held the throne from 1159-1166 A.D., was a member of the Minamoto family. This family, which had had great power as a military body through the eleventh century and had lost much of it in the Hogen Insurrection (No. 75), was brought almost to ruin at the time of the Emperor Nijō, with the defeat of Yoshimoto in what is called the "Insurrection of Heiji" (1159 A.D.).

The writer, in this poem, likened her love—a secret love and a sad love—to a rock hidden in the depths of the ocean; never dry and ever unknown to men. The sleeve is an emblem of love in Japan.

METRICAL TRANSLATION :—

#### HIDDEN AND UNHAPPY LOVE.

Like a rock at sea

E'en at ebb-tide hid from view

Is my (tear-drenched) sleeve :—

Never for a moment dry,

And unknown in human ken.

#### XIII.

#### KAMAKURA NO UDAIJIN.

*Yo no naka wa*

*Tsune ni moga mo na*

*Nagisa kogu*

*Ama no obune no*

*Tsuna de kanashi mo.*





XCIV.  
SANGI MASATSUNE.

*Miyoshino no*  
*Yama no aki kaze*  
*Sayo fukete*  
*Furusato samuku*  
*Koromo utsunari.*

LITERAL TRANSLATION :—

<i>Sayo fukete</i>		<i>aki kaze</i>	
The night having far advanced,		the autumn wind	
<i>no</i>	<i>yama</i>	<i>no</i>	<i>miyoshino</i>
of	the mountain	of	great Yoshino
(blowing),		<i>furusato</i>	<i>samuku</i>
		the old village	is cold,
		<i>koromo utsunari.</i>	
(and the sound)		of cloth being beaten (is heard).	

EXPLANATORY NOTE. The State Councillor (*Sangi*) Masatsune was a son of the Tayū Teshinari (No. 83), and a member of the Fujiwara family.

In these verses Masatsune, as is characteristic of Japanese poets after describing a scene, deepens the mood aroused thereby, with a single added thought. (No. 4) Here, "the sound of the beating of cloth," especially associated with the growing chill of the autumn time, has been chosen for the sake of producing this effect.

METRICAL TRANSLATION :—

AN AUTUMN MOOD.  
From Mount Yoshino  
Blows a chill, autumnal wind,  
In the deepening night.  
Cold the ancient hamlet is ;—  
Sounds of beating cloth I hear.

## XCV.

## SAKI NO DAISOJO JIEN.

*Ōkenaku**Ukiyo no tami ni**Ōu kana**Waga tatsu-soma ni**Sumizome no sode.*Read *ōkenaku* as *cokenaku*. Read *ōu* as *ouu*.

## LITERAL TRANSLATION :—

*Ni tami no ukiyo*

Over the people of this miserable world,

*ōkenaku ōu*

I am bold enough to spread,

*kana*

indeed,

*sumizome no sode*

my black-dyed sleeve ;—

*waga tatsu ni*

I, living on this

*soma.*wood-cutter's mountain (*i.e.* Mount Hiei near Kyōto).

EXPLANATORY NOTE. The writer was a son of the Fujiwara Tadamichi (No. 76), and was a priest of the highest rank in one of the largest temples on Mount Hiei, near Kyōto, a mountain at one time among the chief sacred centers of the empire.

As archbishop (*Daisōjō*), Jien felt himself burdened with the spiritual welfare of the whole people. In these verses he meditated upon his great responsibility, with the feeling of personal unworthiness to bear it. The "black-dyed sleeve" is priestly; the act of spreading one's sleeve over another is protective. There is here a suggestive metaphor for the archbishop's office and ministry.

## METRICAL TRANSLATION :—

## AN ARCHBISHOP'S MEDITATION.

Though I am not fit,  
 I have dared to shield the folk  
 Of this woeful world  
 With my black-dyed (sacred) sleeve :—  
 I, who live on Mount Hiei.

## XCVI.

## NYUDO SAKI NO DAIJO-DAIJIN.

*Hana sasou*  
*Arashi no niwa no*  
*Yuki narade*  
*Furi yuki mono wa*  
*Waga mi nari keri.*

## LITERAL TRANSLATION :—

<i>Narade yuki</i>	<i>no</i>	<i>niwa</i>
It is not the snow	of	the garden,
<i>arashi</i>		<i>sasou hanu</i>
where the wild wind		leads the flowers
(that is passing away) ;—		<i>furi-yuku</i> (but) the thing
<i>mono wa</i>		<i>waga mi narikeri.</i>
that is falling away, (indeed,)		is myself.

*Furi-yuku* has two meanings:—(1) “to fall,” as rain, snow, or leaves, and (2) “to pass,” as through life, *i.e.* “to grow old,” “to decay,” or to “perish.”

EXPLANATORY NOTE. The Prime Minister Kintsune, who was active in civil affairs in the first half of the thirteenth century, retired from his office and took monastic vows late in life. He died at the age of seventy five in the year 1244.

A.D. He was the founder of a temple, and progenitor of the family, named *Saionji*.

In this *tanka* Kintsune indulged in a melancholy reflection upon man's decay in old age.

METRICAL TRANSLATION:—

### ON FALLEN FLOWERS.

Not the snow of flowers,  
That the hurrying wild-wind drags  
Round the garden court,  
Is it that here, withering, falls:—  
That in truth is I, myself.

### XCVII.

### GON-CHUNAGON SADAIE.

*Konu hito wo*  
*Matsuo no ura no*  
*Yūnagi ni*  
*Yaku ya moshio no*  
*Mi mo kogare-tsutsu.*

LITERAL TRANSLATION:—

<i>Moshio no yaku ya</i>	<i>mi mo</i>
Like the sea-weed burning	myself also
<i>kogare-tsutsu</i>	<i>yūnagi ni</i>
am inflamed (with feeling)	in the evening calm,
<i>no ura</i>	<i>no Matsuo</i>
of the coast	of Matsuo (or waiting place),
<i>wo</i>	<i>hito konu.</i>
on account of	one not coming.

*Matsuo* is a small village on the north coast of the island of Awaji, at the entrance to the Inland Sea. The word contains also, *matsu* "to wait." Hence there is the double meaning,—“the coast of Matsuo,” and “the shore where one waits” for the coming of some one. *Moshio* may mean either “sea-water,” or, as in poetry often, “salt sea-weed.”

**EXPLANATORY NOTE.** The Imperial Vice Councillor (*Gon-Chūnagon*) Sadaie Fujiwara was, under the name of *Teikakyō*, the compiler of these "Single Songs of a Hundred Singers," the *Hyakunin-issu*. The poet died in the year 1242, A.D. at the age of eighty.

He chose for his own contribution to this "Century of Song," this love song. The verses may be read as above translated, or they may be rendered,—“I am boiling like the seawater heated on the coast of Matsuo, where I wait for one who comes not.”

**METRICAL TRANSLATION:—**

**LOVE'S IMPATIENCE.**

Like the salt sea-weed,  
 Burning in the evening calm,  
 On Matsuo's shore,  
 All my being is aglow  
 Waiting one who does not come.

**XCVIII.**

**JOZAMMI KARYU.**

*Kaze soyogu*  
*Nara no ogawa no*  
*Yūgure wa*  
*Misogi zo natsu no*  
*Shirushi nari keri.*

**LITERAL TRANSLATION:—**

<i>Wa yūgure</i>	<i>no</i>	<i>ogawa</i>	<i>no</i>
As for the evening	of	the brook	of
<i>Nara</i>	<i>kaze</i>	<i>soyogu</i>	
Nara, (or the oak,) the wind	rustling	the leaves	

*shirushi*      *no natsu*      *nari keri*  
 (as)      sign      of summer      there is only  
*misogi.*  
 the sacred bath.

*Nara no ogawa* means (1) a brook at Nara, the ancient capital of Japan (710-794 A.D.), or, (2) a brook bordered with a kind of oak (*nara*). *Misogi* is the act of purifying the body by bathing in cold water. It is a ceremony conducted according to the Shintō ritual. The "wind rustling the leaves" of trees, is symbolic of autumnal weather.

EXPLANATORY NOTE. The poet generally known as *Karyū* is also called, according to the Japanese reading of the ideographs composing his name, *Ietaka*. He was a member of the Fujiwara family. *Jōzammī*, the title here given, indicates an official rank of rather low degree in the Imperial household. *Ietaka* held also the title of *Junii*, a grade higher than the one by which he is commonly known.

METRICAL TRANSLATION:—

#### THE PASSING OF SUMMER.

Lo! at Nara's brook  
     Evening comes, and rustling winds  
 Stir the oak-trees' leaves;—  
     Not a sign of summer left  
     But the sacred bathing there.

#### XCIX.

#### GO TOBA-NO-IN.

*Hito mo oshi*  
     *Hito mo urameshi*  
*Ajiki naku*  
     *Yo wo omou yue ni*  
     *Mono omou ni wa.*

## LITERAL TRANSLATION :—

<i>Hito mo oshi</i>		<i>hito mo</i>
(Some) men are pitiable,		some men,
<i>urameshi</i>		<i>yue ni</i>
too, are odious (to me),		because
<i>omou</i>	<i>yo wo</i>	<i>ajiki naku</i>
I consider	this world	wearisome ;—
<i>wono omou mi wa.</i>		
I who am anxious (or full of care).		

EXPLANATORY NOTE. The Emperor Go-Toba, who was placed upon the throne in 1186 A.D. was compelled to leave it thirteen years afterwards, in 1199 A.D.

For a long time he cherished the purpose of recovering for the Imperial authority its ancient power and respect. With the death of the third Kamakura *Shōgun*, Sanetomo (No. 93), he made his great venture. But he suffered complete defeat at the hands of the usurping Hōjō family's forces (1221 A.D.), under Yoshitoki. He was banished to the Oki islands, where he died in 1239 A.D.

In this *tonka*, the abdicated and defeated sovereign expressed his grief for fallen friends ; his hate for his enemies ; and his weariness with the fallen world and life.

## METRICAL TRANSLATION :—

## AN EMPEROR'S LAMENT.

For some men I grieve ;—  
 Some men hateful are to me ;—  
 And this wretched world  
 To me, weighted down with care,  
 Is a place of misery.

---



## C.

## JUNTOKU-IN.

*Momoshiki ya*  
*Furuki nokiba no*  
*Shinobu ni mo*  
*Nao amari aru*  
*Mukashi narikeri.*

## LITERAL TRANSLATION:—

<i>Momoshiki ya</i>		
O Place paved with a Hundred Stones !		
		<i>mukashi</i>
(i.e. "the Imperial Palace,")		the olden
<i>narikeri</i>	<i>nao amari aru</i>	
time is, indeed,	more even (longed for)	
<i>shinobu ni mo</i>	<i>no</i>	<i>furuki nokiba.</i>
than the fern even	of	the old eaves
(e'eaves to them).		

*Mon o-shi-ki*, "hundred-stone castle," a "pillow-word" for the name of the Imperial Palace. By metonymy the term is used for the power that had place in the Imperial Palace. *Shinobu* means a kind of "fern" (No. 14), and also "to long for."

EXPLANATORY NOTE. The Emperor Juntoku, at the failure of the Emperor Go-toba's effort to recover the lost Imperial prestige from the Kamakura Shōgunate (1221 A.D.), was banished to the island of Sado. Go-Toba (No. 99) was sent into exile at the Oki islands at the same time.

Juntoku in his island prison, it is said, wrote this *tanka* giving expression to his grief over the fall of the Imperial power. When he thought upon his former state he longed for it, he said, even more fondly and tenaciously than the climbing fern, growing over the time-worn and decaying eaves of the palace itself, clung to the ancient walls.

METRICAL TRANSLATION :—

FOR GLORY THAT WAS.

O Imperial House !

When I think of former days,  
How I long for thee !—

More than e'en the clinging vines  
Gathered 'neath thine ancient eaves.

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## TORIWI—ITS DERIVATION.

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The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz, 鳥居 or 鷄栖, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb *tōru*, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain\* that the word *tori-wi*, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not as food, but to give warning of day-break.

The considerations urged in favour of the view that *tori-wi* is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element *wi*, root of *wiru* or *woru*, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides *tori wi* we have *kamo-wi* 鴨居 or “wild-duck-rest,” a term applied to the lintel of a door and to the upper of the two beams in which the *shoji* slide. *Kamo-wi* is no doubt a corruption of *kamo-wi* i.e. “upper-rest.” Then we have *tsuchi-wi* 土居 or “earth rest,” a name for the threshold better known at the present time as *shuki-wi* 敷居 or

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\* See “Things Japanese” 3rd edition. Art: *Tori-i*; also an article contributed to the proceedings of the Anthropological Institute.

† See “The Shrines of Ise,” in Vol. II. of these Transactions.

“laid-down-rest.” Nobody will contend that all these words are foreign. Yet how is it possible to dissociate *tori-wi* from the others?

The word *tori-wi* does not occur in the *Kojiki*, *Nihongi*, *Kinjiki*, *Norito*, *Kogojii*, nor, to the best of my knowledge, in the *Manyōshiu*. Hirata† says that in ancient times the *tori-wi* was called simply 門 (*mon* or *kado*). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer *tori-wi* (of the Shrines of Ise?) are mentioned. The *Wamūshō*‡, a Chinese-Japanese vocabulary of the 10th century includes the *tori-wi* in the category of “gates and doors” though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 槌 (i.e. *kwannoki* or bar) is defined as the *tori-wi* of a gate, showing that to the mind of this author the *tori-wi* was only part of the structure which we know by that name. The *Wamūshō* itself, on the next page, defines the same character 槌 as *to kami* i.e. “door upper” or “lintel.” *Tori-wi*, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which *tori-wi* and *kamo-wi* are used indiscriminately for the same thing, viz., lintel, and refers to a work called *Ruyjin zatsuyō* which gives a drawing of a clothes-horse, the *kasagi* or rail of which is labelled *tori-wi-gi*, i.e. *tori-wi* stick. Hirata further quotes from the *Wamūshō* a passage (which I am unable to find in that work) to the effect that “*Mon ke* (門鷄) or “gate-cock” is *itori-wi*. It has this name on account of its resemblance to a hen-roost (*togura*).” He concludes that *tori-wi* and *kasagi* were at first identical in meaning, the former term being subsequently applied to “an unroofed gate.

*Tori-wi* is possibly not the original form of this word.

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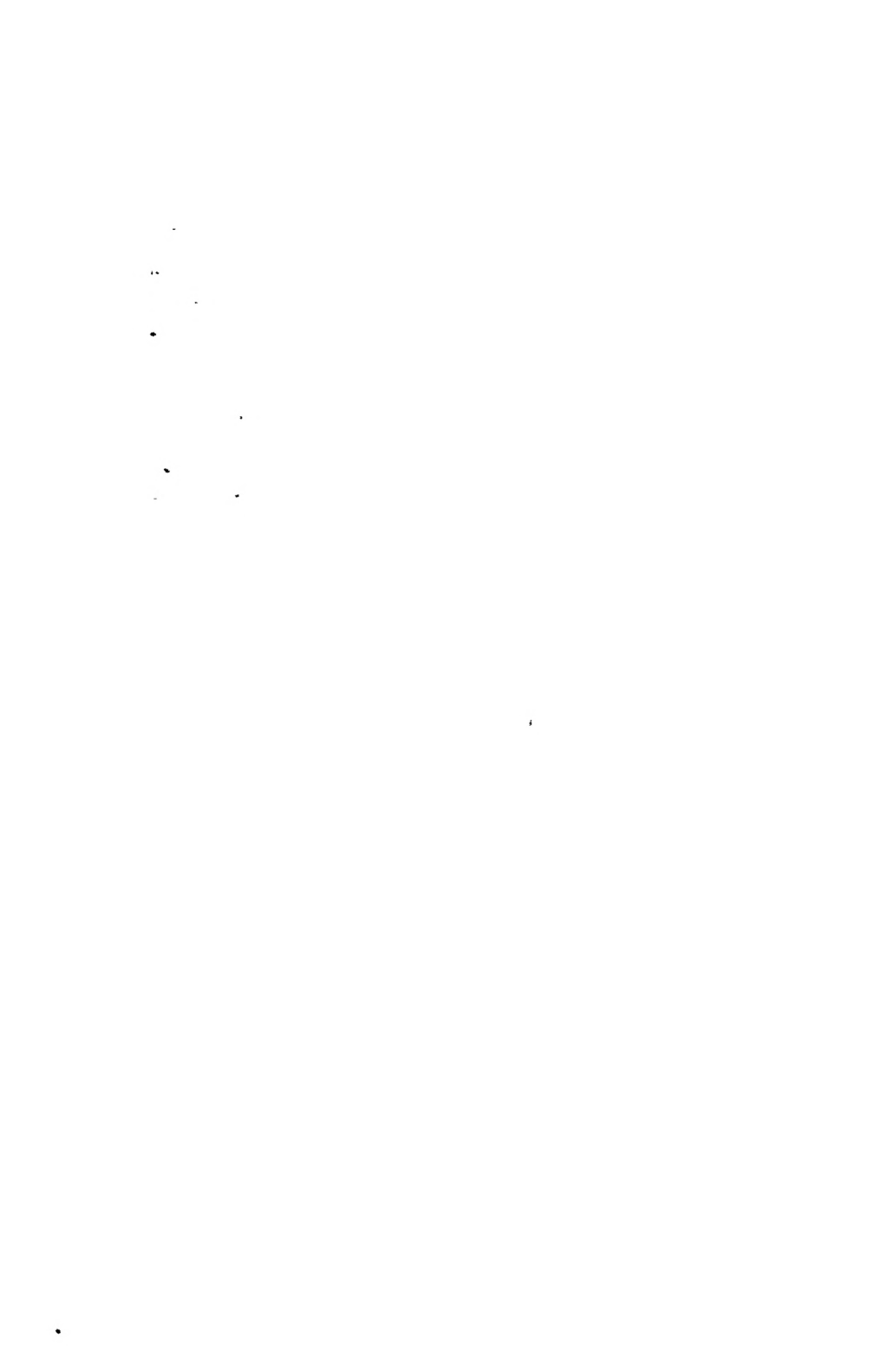
† Zoku-Shinto-tai-i II. 28.

‡ Vol. III. Chap. X. p. 12.

The *wi* (perch or rest) does not quite so well fit the other compounds above noted. The *Wamiōshō* writes not *kamo-wi* but *kamo-e* (鴨柄), *i.e.* meaning handle, shaft, or branch. *Tori-wi* may therefore have been originally *tori e*.

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society's Transactions, 1896-1897.—Part II.

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# MINUTES OF MEETINGS.



A General Meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, the 8th February, at 3 p.m., the President of the Society, Sir Ernest Satow, being in the Chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Dr. Fournier to read his paper on

## ANCIENT JAPANESE RITUALS.

Dr. Fournier observed that the great length of his paper did not admit of its being read *in extenso*, moreover, a large portion of it consisted of critical notes which were not adapted for reading. He would, therefore, read only certain passages which he had selected for this purpose as being likely to have most interest for the meeting. The following is a brief abstract of what was read:—

Dr. Fournier explained that his paper was strictly speaking a continuation of papers on the same subject written many years ago by Sir Ernest Satow, and published in Vols. VII. and IX. of the Transactions of the Society. Sir Ernest Satow had translated out of the 28 Rituals. The present paper dealt with Ritual No. 10, entitled "*Momodzuki Tsu. gawaku no Oho Harahe*," or "Great Purification celebrated on the last day of the sixth month." The literature he had consulted in the course of his studies included, in addition to the old commentaries of Mabuchi, Motoharu Norinori, and Furuta, the "*Nanto Sankashû*," by Hanyûdô Taomû, the "*Nanto Tsûmon*," by Shikida Foshiharu, Notes of Lectures delivered by Motoharu Toyoharû in the Imperial University, and an interesting paper on the subject of Great Purification, contributed by Dr. H. Weipert to the Transactions of the German Asiatic Society.

The Great Purification was one of the most important and solemn ceremonies of the *Shinto* religion, its object being the purification of the whole nation, from Princes and Ministers down to the common people, from sins, pollutions and calamities. In only times it appeared to have



been celebrated not at fixed intervals, but only when special reasons offered. The chief ceremony was performed in the Capital, near the South Gate of the Imperial Palace, and might be styled the Purification of the Court. But a similar ceremony was conducted at every important shrine throughout the country, whence the expression "Great Purification of the Provinces," in contradistinction to the Great Purification of the Court. The Great Purification consisted of certain ceremonial acts, chief of which was the throwing away into the water of the so-called *harahetsu mono*, or purification offerings, and the reading of a ritual.

The Great Purification was to be distinguished from:—

1.—The simple *Harabe*, or purification of an individual from the pollution contracted by some offence, in which case the guilty person himself had to provide certain offerings to the gods. This was originally a mere religious ceremony, the offerings provided by the offender being in the beginning probably only such articles of his personal property as were considered to have been polluted. These were thrown away into the water. But out of this developed in the course of time the idea of a penalty. It was interesting to notice for what reasons, in what way, and to what extent in ancient times penalties came to be exacted under the name of a *harabe*. Both the *Kojiki* and *Nihongi* (passages from which were quoted by the lecturer), furnished much information on this point.

2.—Another kind of *Harabe*, generally called "*Misogi*," or "Ablution," which was the purification of an individual or a place from pollution contracted by contact with something ceremonially impure, as, for instance, dead bodies.

3.—A third species of *Harabe*, which preceded every important festival of a *Shinto* shrine, and by means of which the priests and others taking part in the festival were purified. This ceremony took place in a hall or open place specially prepared for the purpose, and consisted in the "*Kami oroshi*," or "bringing down of the spirits of the purifying deities," the recitation of the purification prayer, the performance of various symbolic acts, and the "*Ka no gi*," or "Sending back of the gods." The festival could then begin.

4.—A kind of private *Harabe*, mentioned by Fuji in his "*Ugoye haku*," which, like the *Okusharabe*, was performed on the last day of the sixth month.

The lecturer then dealt with the questions of the age of the Great Purification ceremony and that of the ritual itself, quoting extensively from Japanese authorities; dwelt on the recitation of the Ritual, and described the details of the ceremony as conducted both in ancient and modern times. He also explained the legendary origin of the ceremony, and read a translation of the Ritual now used.

In the course of the discussion which ensued Dr. Florenz gave some further explanations in reply to questions which were put to him on various points connected with *Shinto* ceremonies.

The Chairman thanked Dr. Florenz in the name of the Society for the valuable and learned paper which he had contributed to the Society's Transactions.

The meeting then adjourned.

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A general meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54 Tsukiji, on Wednesday, the 29th March 1899, at 3 p. m., the Vice-President of the Society, Dr. D. C. Greene, being in the chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Sir Ernest Satow to read his paper on

#### THE JESUIT MISSION PRESS IN JAPAN

Sir E. Satow gave a short account of two works printed at the Jesuit Mission Press in Japan between the end of the 16th and the beginning of the 17th centuries. One of these, entitled "Epitome of the Tai-hei-ki," was printed with movable types in Chinese characters and *hiragana*, and consisted of six volumes, without date or place. From the imprimatur of the missionary, Manuel Barreto, and the Bishop of Japan, which appeared on the first page of five out of the six volumes, it must have been printed between 1598 and 1610. Of this book no other copy was known to exist in Japan. The second was a summary of Christian Doctrine, also in the Japanese language but printed in Roman type, and bore on the title page the date 1600. This latter work the Society had undertaken to reproduce in facsimile in a forthcoming number of its Transactions. It was the same work as the catechism in the Bibliotheca Casanatense at Rome, printed at Nagasaki in that year, which he had described some years ago in a pamphlet entitled "The Jesuit Mission Press in Japan." The copy, which had been lent to him by the owner, had suffered greatly from book-worms and was in a very bad state of preservation, many words being missing and others undecipherable; but his acquaintance with the Chinese edition had fortunately enabled him to supply the missing portions of the text. The existence of two copies, one in Chinese and the other in *Romaji*, was probably explained by the fact that the one was intended for the use of native converts, while the *Romaji* copy was for the use of missionaries who were not familiar with Japanese writing. A perusal of the catechism showed that the language in which

it was written differed in many respects from that of to-day. For the information of readers he had therefore prepared a glossary which would be published as an appendix to the work. It was interesting to observe that 300 years ago a beginning of romanising the language had been made, though without success, just as had been tried again about twenty years back with a similar result.

Dr. Divers congratulated the Society on having papers from such old and distinguished members as Sir Ernest Satow and Prof. B. H. Chamberlain, and on the large attendance at its meeting which this had brought about. One fact of interest, already noted by the author of the paper, was that the attempt to replace Japan's characters by Roman letters was a very old affair instead of having been only attempted in the present period of Japan's development. It had failed then as it had failed apparently now, and he did not regret the fact. Another point of interest was the possibility afforded by the old romanised text of comparing the pronunciation of the time with that which prevails at present. It was rare to find such an opportunity in the history of languages.

The Chairman, on rising at the close of the discussion, called attention to the importance of this contribution to the history of the early Christian faiths of Japan, which the honoured President of the Society had made in his interesting paper. It was much to be regretted that information upon this subject was, and apparently must remain, so meagre. The movement with which that faith was associated had left a far deeper and more permanent impression upon Japanese life and thought than was commonly supposed. Whole men of almost every social stage shared in that movement, owing to the greater inertia of the lower classes it was natural to expect to find clearer and more distinct traces of its influence among them. That such traces do exist, he thought a careful study of almost any of the irregular Shinto sects would show. He believed that a careful analysis of the teaching of these sects would some day be made and would convince the world that Xavier with his associates and successors had not only introduced a beneficent, but also a strong and permanent force, into the life of Japan—a force which had materially modified the general attitude of mind toward ethical and religious questions. In conclusion he again emphasized the indebtedness of the Society to the President, Sir Ernest Satow, for the pains he had taken to reproduce this valuable book for its Transactions.

He then called upon the Rev. A. Lloyd to read on behalf of the author, who was absent, a paper by Mr. B. H. Chamberlain entitled

## NOTE ON A LONG-TAILED BREED OF FOWLS IN JOSA.

It was stated in this paper that the origin of the breed in question was not known but was believed to be at least 100 years old, and that the general term—*Shimotara-ho*—by which these fowls were known, was derived from the village of Shinowara some three *ri* to the east of the town of Kochi. The different varieties of the breed were described and details were given as to the length of the tail feathers, and their rate of growth, and regarding the methods of keeping, feeding, and transporting the birds.

The Chairman observed that the Society were glad to receive the information contained in Mr. Chamberlain's paper on the subject of this rare breed of fowls, and requested the Corresponding Secretary to convey the Society's thanks to the author.

The meeting adjourned at 4.30 p.m.

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A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June, at 4 p.m. Dr. Edward DIVERS, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled

## "THE CULTIVATION OF BAMBOOS IN JAPAN,"

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a précis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it might interest people to know that a considerable

business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon Chiku-Fu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Nawohito. A Dutch translation of this work had been prepared some years ago by Monsieur Leon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyen Chiku-Fu, written by an anonymous author, the latter had been compared throughout and extracts had been given where necessary.

The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A. B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa rugosa*, the oleander, and the *Berberis Thunbergii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable

amount of uncertainty as to the proper scientific equivalents of the Japanese names of Bamboos, which was increased by the multiplicity of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were given by the writer, who proceeded to refer to the great merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tokio, which gave the names of all the botanical species known in this country, and not properly to be included as exotics, distinguishing as far as possible the indigenous species from those which had been cultivated for so long a time as to be fairly regarded as naturalized. Professor Matsumura's scientific names disagreed in some instances with those given in the list at the end of Mr. Mitford's book, and therefore whenever in the author's paper the Japanese name of a bamboo appeared as the heading of a section both the specific names distinguished by initials had been given. In the cases where no Latin names had yet been assigned it might be found that the Japanese names merely represented garden varieties.

After referring to the practical difficulty in identification caused by the fact that most bamboos flower very rarely, the author of the paper discussed the question of the classification of certain species of Bamboo, drew attention to the permanent characteristics of all bamboo, and the essential difference which existed between certain varieties, and examined generally the question of *genus* identification.

Professor Matsumura, it was pointed out, enumerated in his list 22 species of bamboo known in Japan, only seven of which he apparently regarded as exotic. Katayama, on the other hand, mentioned 51 sorts, but of these at least two dozen were either doubtful species or mere "sports."

Of the Bamboos grown in Japan three only, as a rule, attained any great size. These were the *Musō*, the *Madake* and the *Hachiku*, all of which were valuable for economic purposes. The first supplied the bamboo shoots used as a vegetable; the second was commonly employed for water pipes, scaffolding poles, roofing poles and many other purposes, being perhaps the commonest of all; the third, though less common, was adaptable to the same uses as the second. The first was what was commonly known to foreign residents as "the feathery bamboo," from the manner in which the plumes bent over, and the yellow stem and yellowish-green foliage rendered it a picturesque object in the landscape. Of the larger species it was certainly the most decorative, the next to it in point of beauty being one of the smaller species, the *Tai-min-chiku*, which had also a drooping habit.

After he had finished the reading of the Introduction to his paper, the

concluding portion of which dealt with the cultivation of the Bamboo in Japanese gardens, Sir Ernest Satow made the following additional observations:

The origin of the word bamboo, he explained was obscure. Colonel Yule, in his delightful "Glossary of Anglo-Indian words," thought we got it through the Portuguese from a Chinese word *bamtu*. The earliest Portuguese writer called it *matmbu*, and its first occurrence in English was in Hakluyt's Voyages (1586), in the form *Bambo*. By the time of Purchas, in 1621, it had assumed its present form Bamboo.

The *Bambusaceæ*, according to Munro, quoted in Munford's "Bamboo Garden," were divided into three sections, *Triglo sue*, having three stamens, the True Bamboos, having six, and *Baccifera*, having six stamens and a berry-shaped fruit. The first of these contained three sub-sections, of which the first, *Arundinarie*, contained three *genera*, two of which, namely Arundinaria and Phyllostachys, he had already described by their main characteristics.

If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Holci ebiku* which he showed it would be seen that each knot bore a bud. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the last year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the inter-node. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled *limbus*, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an inter-node which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bungo-zasa* (*Bambusa ruscifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which a

bamboo was built up consisted of a single inter-node with its accompanying sheath and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course of the lecture and the differences in their sheaths as to colour and hairiness were pointed out. The ligule, which was explained to be a small membranaceous portion of the sheath adhering closely to the stem and preventing rain-water from running down and lodging between the sheath and the inter-node, was also shown, and the lecture concluded with the exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p. m.



## TORI-WI—ITS DERIVATION.

(BY MR. W. G. ASFOU.)

The following paper was read at a meeting of the Asiatic Society, held at the Parish buildings, Tsukiji, on Wednesday Nov. 14th at 4 p. m.: Dr. Greene was in the Chair.

The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz. 鳥居 or 雞栖, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb *toru*, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain\* that the word *tori-wi*, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not a rood, but to give warning of day-break.

\* See "Things Japanese" 3rd edition. Art. *Tori-i*; also an article contributed to the proceedings of the Anthropological Institute.

† See "The Shrines of Ise" in Vol. II. of these Transactions.



The considerations urged in favour of the view that *tori-wi* is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element *wi*, root of *wiru* or *woru*, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides *tori-wi* we have *kamo-wi* 鴨居 or "wild-duck-rest," a term applied to the lintel of a door and to the upper of the two beams in which the *shōji* slide. *Kamo-wi* is no doubt a corruption of *kumi-wi* i. e. "upper-rest." Then we have *tsuchi-wi* 土居 or "earth-rest," a name for the threshold better known at the present time as *shiki-wi* 敷居 or "laid-down-rest." Nobody will contend that all these words are foreign. Yet how is it possible to dissociate *tori-wi* from the others?

The word *tori-wi* does not occur in the *Kojiki*, *Nihongi*, *Kūkiji*, *Nor'ō*, *Kogojii*, nor to the best of my knowledge, in the *Manyōshū*. Hirata† says that in ancient times the *tori-wi* was called simply 門 (*mon* or *kado*). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer *tori-wi* (of the Shrines of Ise?) are mentioned. The *Wamōshō*‡ a Chinese-Japanese vocabulary of the 10th century includes the *tori-wi* in the category of "gates and doors" though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 𨵿 (i. e. *kwannoki* or *bar*) is defined as the *tori-wi* of a gate, showing that to the mind of this author the *tor-wi* was only part of the structure which we know by that name. The *Wamōshō* itself on the next page defines the same character 𨵿 as *to kami* i. e. "door upper" or "lintel." *Tori-wi*, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which *tori-wi* and *kamo-wi* are used indiscriminately for the same thing viz., lintel, and refers to a work called *Rui-jin zatsuyo* which gives a drawing of a clothes-horse, the *kasagi* or rail of which is labelled *tori-wi gi*, i. e. *tori-wi* stick. Hirata further quotes from the *Wamōshō* a passage (which I am unable to find in that work) to the effect that "*Mon ke* (門雞) or "gate-cock" is *itori-wi*. It has this name on account of its resemblance to a hen-roost (*togura*)." He concludes that *tori-wi* and *kasagi* were at first identical in meaning, the former term being subsequently applied to "an unroofed gate."

*Tori-wi* is possibly not the original form of this word. The *wi* (perch or rest) does not quite so well fit the other compounds above

† Zoku-Shinto tai-i H. 28.

‡ Vol. III. Chap. X. p. 12.

noted. The *Waninōshō* writes, not *kamo-wi* but *kamo-e* (鴨栖) i.e. meaning handle, shaft, or branch. *Tori ui* may therefore have been originally *tori-e*.

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society's Transactions, 1896-1897,—Part II.

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## JAPANESE POETRY.

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A résumé of Professor Macaulay's paper read at the meeting of the Asiatic Society held at the Parish Buildings, Tsukiji, on Wednesday November 14 is given below :—

Japanese poetry regarded as part of the world's literature is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long-held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy, but so far there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry therefore carries one far back in the centuries and into a literary realm that lies as isolated in the world of letters as the empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan, I invite you to turn to the collection of poems known as the *Manyōshū*. This collection may fairly be accepted as representative of that which is characteristic as a whole of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction, nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of

them are distinctive in form and in subject matter, and nearly all of them were produced in that period in Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has for a long time been, in largest part the household poetry of the Japanese, in the form of a game of cards, in which man, woman, and child repeat over and over again in their play the measures and thoughts of the verses. In brief there is no other gathering of Japanese poems so manageable for a single course of study. For all ordinary investigation, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan, and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest popular favour with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the thirteenth century.

At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorized histories as the *Kojiki* (Record of Old Things) and the *Nihonshoki* (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But, near the middle of the eighth century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the ninth century, as supplemented by Otomo no Yakamochi, came into literature as the celebrated *Manyōshū* ("Collection of Myriad Leaves.") In the twenty volumes constituting this collection there are more than 4,300 poems, among which are gathered about 250 of what are called *naga uta*, "long songs," because they are composed of more than the five lines to which the standard Japanese poem is limited. The "long songs," or *naga uta*, of the *Manyōshū* are spoken of as especially admirable. They have been used for centuries as models of their kind by Japan's poets. Among the many writers distinguished in the *Manyōshū* are Kakinomoto no Hitomaro, (3), Yamabe no Akahito (4) and Otomo no Yakamochi (6), specimens of whose verse appear in the *Hyakunin-isshu*. In the tenth century, after the Imperial capital had been fully established in Kiōtō and a hundred years and more of the dominion of Chinese influences in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo between the years 905 and 922 a.d. Ki no Tsurayuki (35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse called

the *Kokinshū* (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1100 "songs," *uta*, only five of which are *waga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, or "songs," of the standard measure, commonly known as *tanka*, that are repeated in the *Hyakunin-isshū*. It was at this period in the Empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the *Kokinshū*, about 970 A.D., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various compilations of verse, supplementary to the *Manyōshū* and the *Kokinshū*, were then made under Imperial command. Between the time of the completion of the *Kokinshū*, (922 A. D.) and the gathering of the *Hyakunin-isshū* (1235 A. D.), no less than seven authorized and distinguished collections of poems were made. These were the 1. *Go sen shū* (After Collection), 2. *Shūishū* (Gathered Remnants), 3. *Go shūishū* (Past Gathered Remnants), 4. *Kinryōshū* (Golden Leaves), 5. *Shikwaishū* (Word Flowers), 6. *Senzaiishū* (Immortal Songs), and 7. *Shin-Kokinshū* (New *Kokinshū*). These works, together with the *Kokinshū*, are known in literature as the *Hachi dai shū* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the *Shin-Kokinshū* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style refined, and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *waka* reproduced in the *Hyakunin-isshū*. The *Shin-Kokinshū* was in a large measure only a recasting of the poetical collections made subsequent to the *Kokinshū* itself.

With this store of poetic treasures at command, some one, about the year 1235 A. D., brought together these "Songs of a Hundred Poets" as one anthology. Just by whom, and how, the *Hyakunin isshū* came to be gathered is no longer known. Certainly, in its present form its editorship is doubtful. The author of the *Dai-Nihonshi* (History of Great Japan) was satisfied, upon the authority of the *Meigetsuki* (Records of Brilliant Months) that the collection was made by Teikakyo, whose family name was Fujiwara no Sadaie (97). Sadaie held high office. He was an Imperial Vice Counsellor prior to, and under, the reign of the Emperor Shijo, (1233-1242 A. D.). He was also one of the leading poets of his day. Under his direction the *Shin-Kokinshū* was compiled.

The *Meigetsuki* was originally a daily record kept by Teikakyo. The original manuscript has almost wholly perished. Indeed, some of the authorized authentic sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-isshu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this;—Teikakyo was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends or relatives was a noble named Utsumomiya Yasaburo, who became a lay priest, *nūdō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months," it is said, "I wrote for the *shōji* of the Middle house of Saga coloured papers and sent them. At night I sent them to Kingo." Kingo, whose name is generally known as Tame ie, was Teikakyo's son, and was married to Utsumomiya Yasaburo's daughter. By some, the supposition is that the latter, Rensho, who was a poet also, had requested Sadaie, through the son, to write down with his skilled pen a hundred poems which he, Rensho, had selected for the decoration of *shōji* in his new country house in Ogura. Sadaie obligingly complied with the request. Were this story true, Rensho, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tame ie, as it is said, copied the poems from the *shikishi*, or thick fancy-coloured paper used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country home at *Ogurayama*, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason the songs show an unequal merit: some displaying the very finest quality appearing side by side with much that is of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists, and by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-isshu*.

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of the fourth Shōgunate, or in the age of Genroku (1688-1703, A. D.) It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (*Onna Daigaku*), and other books for the education of women. Much attention was paid to the education of girls then. Girls' books were much in demand. At that time the

*Hyakunin-isshu* became useful as a text book for private female education. During the Shogunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-isshu* was looked upon as a part of a bride's household outfit. At that time, many *sumurai* in Kyoto, skilled in calligraphy, aided in the financial support of their households by writing the hundred cards for the market. Some of these cards written by well-known noblemen have now great financial value. A story is handed down that about six hundred years ago, the Imperial Court guards had a habit in night watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extempore poems, *waka*, and of seeing how one part would fit with another. This verse play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *utagaraku*, or "song cards," is unknown. One must be satisfied with the fact that two centuries or more ago the poems somehow had gained place in the homes of the Japanese people in the form of a game at cards, whereby they have become the common property of old and young, and are to-day as household words.

Mr. MacCauley continued his essay by a characterization at length, in general and specifically, of Japanese poetry, and then said:—In carrying on our study it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The *Hyakunin-isshu* is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplishment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, the age of Nara, the Imperial capital was changed almost as often as the Emperors were changed. Court life then was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the eighth century, seven Emperors reigned in succession, and, on account of a growing intercourse with China, Court life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwammu, the site of Kyoto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain so nearly eleven hundred years. At that time, too, and for the

next four hundred years the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal, and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement, and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy, and dissipation. It was during the best part of these memorable centuries that Japanese literature as *belles-lettres* culminated, leaving to after times, even to the present day, models of pure Japanese diction. The Court nobles of the tenth, eleventh, and twelfth centuries had abundant leisure for the culture of letters, and they devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were reunions at daybreak among the spring flowers, and boat rides during autumnal moonlight nights, by aristocratic devotees of music and verse who vied with one another in exhibits of their skill with these arts. Narihira (17), it is said, "the celebrated beau and dilettante of the times of the Emperors Montoku and Seiwa," was a typical specimen of these devotees of refinement and of sensuous gratification. In much of the verse of this "Century of Song," the sentimentality, the refinement, and the laxity of morals of the pleasure-loving courtiers and aristocrats of the Heian Age are exhibited. The poems are in good part an instructive comment of the life of the high classes of the times.

The treatment of the *Hyakunin-isha* offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible have been attached to the translations. The translations themselves are, as strictly as is possible for an English rendering, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measure of the *hanka* and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information and some illustrative comments upon the writers' meanings have been attached to each poem. These last-named notes it is hoped will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1, *Nature*, or contemplation and description of scenes in the outer world; 2, *Sentiment*, or moods associated with the milder

human emotions, such as Melancholy, Pensiveness, Regret, Sympathy, Contentment, Gratitude, Friendship, Filial Love, Loyalty, and the like.

3. A third group belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are outbursts of the passion *Love*. Love-poems are in a high degree characteristic of Japanese as of all other poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments, and twenty-six to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writer's fine fancies drawn from his imagination's realm.

We shall not now try to pass all these songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some special skill in form and word, considered as utterances of the Japanese muse. The fourth *tanka*, for instance, is a delicate bit of suggestion and impressionism concerning a scene in nature. We will name it, "Beauty made Perfect." On the coast of Tago is one of Japan's very best sea and landscapes. Rising, as its centre and crown, is the "peerless mountain," Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add one touch to make it perfect.

When to Tago's coast  
I my way have ta'en, and see  
Perfect whiteness laid  
On Mount Fuji's lofty peak  
By the drift of falling snow

So, also, in song seventeen, where the poet celebrates the delight he felt at seeing the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of the past when the gods, so it was said, bore sway in the world and all marvels were seen and done.

I have never heard  
That, e'en when the gods held sway  
In the ancient days,  
E'er was water bound with red  
Such as here in Tatta's stream.

In *tanka* twenty-two there is a punning word-play that does not ill



light even serious verse. The word *arashi* may mean "a storm" or it may mean, "wild," or "violent." The poet wrote:—

Since, tis by its breath  
Autumn's leaves of grass and rice  
Broken are and waste,  
Men may to the mountain wind,  
Fitting give the name, "The Wild."

A refined and delicate picturing of the magic wrought by the early frost of autumn is secured in song twenty-nine:—

If it were my wish  
White chrysanthemum to cull:—  
Puzzled by the frost  
Of the early autumn time,  
I, perchance, might pluck the flower.

Then, an effect of a falling snow is beautifully and graphically shown in the thirty-first *tanka*:—

At the break of day,  
Just as though the morning moon  
Lightened the dim scene,  
Yoshino's fair hamlet lay  
In a haze of falling snow.

Again, the fancy of likening dew drops to gems, such as is given in the thirty-seventh song, is quite pleasing:—

In the autumn fields,  
When the heedless wind blows by  
O'er the pure white dew,  
How the myriad unstrung gems  
Everywhere are scattered round.

Passing over the many other verses devoted to scenes in nature, let us turn from this group with a glimpse of "the beautiful world" given in the ninety-third *tanka*. The writer was, we will suppose, on a lovely day seated near the sea-shore:—

Would that this our world  
Might be ever as it is!  
What a lovely scene!  
See that fisherwoman's boat  
Rope-drawn, rowed along the shore.

The group containing *uri* expressive of the serene or milder sentiments, is quite varied in mood and merit. Song number five is one

of the most attractive of them all. It was inspired by "the stag's cry in autumn":—

In the mountain depths,  
Treading through the crimson leaves,  
Cries the wandering stag,  
When I hear the lonely cry,  
Sad,—how sad,—the autumn is!

The eleventh song, however, is one of deep, touching feeling,—“An Exile's Farewell.” It is an appeal to the insensate boats of the fishermen, the only objects connected with human life, that witnessed the poet's unhappy start to the place of his banishment from his country.

O'er the wide, wide sea,  
Towards the many distant isles,  
Rowing I set forth  
Thus, to all the world proclaim,  
O ye boats of fisher-folk!

In Japan as elsewhere sadness is especially associated with moonlight and with the autumn among the seasons. And in Japan, under the Buddhist faith, a pessimistic tone is exceptionally prominent in literature. These facts will help to explain the twenty-third *haika*:—

Gazing at the moon  
Myriad things arise in thought,  
And my thoughts are sad:—  
Yet, 'tis not for me alone,  
That the autumn time has come.

In the twenty-eighth *haikai* a mood accompanying a winter scene appears:—

Winter loneliness  
In a mountain-hamlet grows  
Only deeper, when  
Guests are gone and leaves and grass  
Withered are:—so runs my thought.

A longing for friendship that inclines man in solitude to take even the lifeless things about him into his companionship is beautifully shown in the sixty-sixth *haikai*, in a personifying address to a solitary cherry-tree:—

Let us each for each  
Pitying hold tender thought,  
Mountain cherry-flower!  
Other than thee, lonely flower,  
There is none I know or find

A peculiar charm pervades the seventy-eighth song, "A Night at Suma's Gate," to one who has seen the pensive and exquisite beauty of the scenery near there. In ancient times there was an Imperial barrier at the place:—

Guard of Suma's Gate,  
From your sleep how many nights  
Have you waked, at cries  
Of the plaintive sanderlings,  
Migrant from Awaji's isle?

There is a note of hope in the eighty-fourth song that is an agreeable departure from the general sadness of these poems of Sentiment,—“The Transfigured Past.”

If I long should live,  
Then, perchance, the present days  
May be dear to me:—  
Just as past time fraught with grief,  
Now comes fondly back in thought.

Many others of these poems of Sentiment are worth repeating as illustrating our theme, but it will be well now to turn to the third group,—that which is gathered about the mighty power moving in all human life, Love.

*Tanka* thirteen tells of love perfected. The poet uses the figure of a mountain till becoming a full, serene river.

From I-sakuba's peak  
Falling waters have become  
Mina's still, full flow  
So, my love has grown to be:—  
Like the river's quiet deeps.

In *tanka* sixteen, by means of two word plays,—one, upon the word Inaba, meaning a mountain or district to which the poet was going, and also the phrase “if I go;” the other upon the word *moku*, meaning “a pine tree,” and “to wait,” as one *pinning* for another may wait,—an assurance of faithful love is well given.

Though we parted be,  
If on Mount Inaba's peak  
I should hear the sound  
Of the *pine* trees growing there,  
Back at once I'll make my way.

In the eighteenth song, one of the distinctive devices of Japanese poetry, the “preface” and euphonic “introductory word” appear. In

the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as introductory. The theme is "Secret Love."

Lo! the gathered waves  
On the shores of Sumi's bay!  
Even in gathered night,  
When in dreams I go to thee,  
I must shun the eyes of men.

The solicitude of a woman for the safety of a man who has deserted her, showing thereby the self-effacement that love at times effects, is well expressed in the thirty-eighth stanza. The lover had sworn to the gods that he would never desert his mistress. The wronged woman therefore feared that the gods might execute vengeance.

Though forgotten now  
For myself I do not care,—  
He, by oath, was pledged  
And his life that is forsworn,  
Such a thing of pity is

Unconfessed love, that betrays itself, is the theme of the fortieth song:—

Though I would conceal,  
In my face it yet appears,—  
My fond, secret love:—  
So much that he asks of me  
"Does not something trouble you?"

Love perplexed is pictured in the forty-sixth song under the simile of a mariner at sea, with rudder lost

Like a mariner  
Sailing over Yura's strait,  
With his rudder gone:—  
Whither o'er the deep of love  
Lies the goal, I do not know

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown:—

For thy precious sake  
Once my eager life itself  
Was not dear to me.

But, 'tis now my heart's desire,  
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged is shown in these anxious verses of the song number fifty-four, "A Woman's Judgment":—

If "not to forget"  
 Will for you in future years  
 Be too difficult,  
 It were well this very day  
 That my life, ah me! should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in *tanka* seventy-two, under the guise of dread of the waves of the beach of Takashi:—

Well I know the fame  
 Of the fickle waves that beat  
 On Takashi's strand,  
 Should I'er go near that shore  
 I should only wet my sleeve.

Struggle to conceal a love that may not be shown to the one beloved is admirably exhibited in the eighty-ninth *tanka*, in an apostrophe to self The poet wrote:—

Life! Thou string of gems!  
 If thou art to end, break now.  
 For, if yet I live,  
 All I do to hide my love,  
 May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its phases, is the theme.

I will quote but one more of them. It is the one written by the compiler of the *Hokkum-issu*, the poet Sadaie. It is a vivid picture of a common scene on Awaji Island, used in simile here for the poet-lover's impatience in waiting.

Like the salt sea-weed  
 Burning in the evening calm,  
 On Matsuo's shore,  
 All my being is aglow,  
 Waiting one who does not come.

Here the introduction to this "Century of Song" may end and the way among the songs themselves be entered. No one knows better than the present writer the difficulties one meets with in making the venture here into or how unsatisfactory the results gained. The real charm of these dainty bits of verse will for ever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it to the world. But I have done faithful service in my search, and I hope that some measure of attainment has been secured.

## ANNUAL MEETING OF THE ASIATIC SOCIETY.

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The annual meeting of the Asiatic Society of Japan was held at the Parish Buildings No. 54, Tsukiji, on Wednesday, December 13th, 1899, at 3.30 p.m. The Rev. D. C. Greene, D. D., Vice-President of the Society, was in the chair.

The minutes of the previous meeting were taken as read.

It was decided to dispose of the business of the annual meeting before proceeding with Mr. Lloyd's lecture on "Buddhist Anthropology." The Recording Secretary read the Report of the Council for the past year, and the Hon. Treasurer read the Treasurer's Report, both being approved.

### NEW COMMITTEE

The following gentlemen were elected members of the Committee for the ensuing year :—

President :	Sir ERNEST SATOW, K. C. M. G.
Vice-President	Rev. D. C. GREENE, D. D.
"	J. F. FOWDER, Esq. (Yokohama)
Treasurer :	J. McD. GARDINER, Esq.
Librarian :	Prof. F. W. CLEMENT,
Record : Sec :	ARTHUR HYDE LAY, Esq.,
"	Rev. EUGENE BOOTH, (Yokohama)

#### Members of Council :

Prof. CLAY McCARTHY,  
Rev. A. LLOYD,  
RANSFORD S. MILLER, Esq.,  
W. B. MASON, Esq.,  
B. H. CHAMBERLAIN, Esq.,  
R. J. KIRBY, Esq.,  
R. MASUJIMA, Esq.,  
DR. H. WEIPERT,  
H. G. PARLET, Esq.,  
Rev. W. J. White.

The Chairman reported that the delays in the printing of the Society's Transactions, which had caused so much complaint in the past

no longer occurred, and that the work of printing was well up to date.

The Rev. A. LLOYD then gave an interesting lecture on "Buddhist Anthropology," which was the substance of a paper prepared by him for the German Asiatic Society.

The lecture was mainly an analysis of a book entitled *Bukkyō Jinsōron*, published in book form by Mr. Takada Dōen, a priest of the Sōtō Sect, about the end of 1868, though it had appeared some years before, as a series of magazine articles, in a journal entitled *Tsuzoku Bukkyō*. The book is written throughout in the popular language, with a very plentiful use of *kōmō*; it is catechetical in form, though toward the end the answers extend themselves into very long sermons. It is based almost entirely on the Buddhist Scriptures, quotations being found on every page, and a great part of the book consisting of commentaries from these quotations which are extracted from 121 books.

Buddhism, says the writer, is almost entirely taken up with the doctrine of the life of man. Man is the centre of the Universe to Buddhism—man, not as he was or will be, but man as he is. Buddhism does not trouble itself much with Gods. It is neither monotheistic, polytheistic, pantheistic nor atheistic. It knows of a great mind behind all theological speculations, but it is not practical wisdom to discuss these points.

Buddhism claims therefore to be a religion of man,—but the very term religion implies the supernatural. Has Buddhism, the religion of man, nothing of the supernatural? Yes, but not as Christianity. In the latter miracles are relative—the operations of certain laws beyond our ken for the time being, which cease to be miraculous as knowledge grows. In Buddhism, the miracle is absolute—the whole thing is one great miracle, and the knowledge by which we reach to the miraculous is in itself miraculous.

It has been objected to Buddhism that it is pessimistic. The writer asserts that not only is Buddhism pessimistic, but that pessimism is the necessary basis of all religion or progress. We must feel that things are very bad before we want salvation or improvement, or care to enquire about means of salvation.

In working out for us a scheme of the means of salvation, Buddhism presents us with two forms of teaching—the *sokron-kyō* or cosmology and the *shussekronkyō* or soteriology.

The former establishes the fact of the three worlds—the world of desire (or matter), the world of form (or thought), and the formless world which lies in the abstract region beyond our thought. Of this third world we can affirm nothing, but of the two lower worlds we know that the one is the abode of pure beings who are free from desire, and

that the latter is peopled with beings more or less material who are all of them under the influence of desire.

This lower world is divided into six spheres, 1. Heaven, 2. Man, 3. Violent devils, 4. Hungry devils, 5. Beasts, 6. Hell. None of these are permanent states, and the soul (if the term is allowable) may spend one existence in the highest heaven, and be after a few more existences a denizen of the lowest hell. There are some very unscientific passages in some of the Buddhist Scriptures—passages which speak of men who reach to the height of 75 feet, and attain to an average age of 200 years,—and the writer has to tread softly in commenting on these passages.

Through all these spheres of existence, life is always rising and falling in the struggle for existence. Nothing is at rest, except the *Is-shin*, the one great mind, which is at the back of all thought and all existence. As we consider this *one mind* we see that it too is capable of division. It presents itself to us as thought, emotion, synthesis, and analysis. Creation begins at the other end—first analysis, then synthesis, then emotion, then thought; and these four compose existence.

The rise and fall of the individual soul is regulated by the law of Karma. Karma is a "resultant of forces"; all the acts of former existences, modified by the acts of the life that is, form the Karma which regulates the life of the world to come. Death is analysis: when a man dies he is analysed into his component parts. Life is synthesis: when a man comes to birth, it is a putting together of the disintegrated faculties. Between life and death, and again between death and life are two intermediate states, which are really states of transition.

In these intermediate states, the soul in which desire is extinct passes from the world of desire into the world of thought, and thus comes no more amongst men. The soul in which desire reigns yearns for a new birth and seeks for itself a parent and a body. As soon as it unites itself with flesh in the womb of its mother, the soul loses its former likeness, the flesh acts as a veil which shuts out all remembrance of the past, as well as all fore-knowledge of the future. As soon as the child comes to the birth life is consummated, but in that moment death begins to work; disease, &c., make their appearance from the moment of birth and special mention is made of a passage from the *Nehan-kyo* which speaks of the countless insects *amushi*—bacteria? that infest the human body.

In the meantime the soul in which desire has ceased passes into what is known as Nirvana. Is Nirvana a state of consciousness or not? The author does not decide. Nirvana is a state about which nothing can be affirmed, not even the fact that nothing can be affirmed.



The practical value of the book lies in the author's exhaustive treatment of Karma. Without a careful consideration of Karma education is valueless; a proper estimate of character is impossible. Karma is not heredity, though heredity is a part of Karma. We do inherit from our parents, because then Karma must have fitted them to have us as their children. But at the same time our Karma fitted us to have them as our parents, and this Karma is quite independent of heredity. Many pages are devoted to describing the signs by which we may know what this Karma has been in any particular man. "If you see a pair of turtle doves cooing, you may know," says the book, "that in a former existence they were married people whose conjugal relations were not very harmonious."

Dr. GILBERT thanked Mr. Lloyd for his instructive lecture and regretted the absence of the President who would no doubt have been able to contribute some valuable remarks on the subject of "Buddhist Anthropology." It would be interesting if the lecturer could make up his mind how far the "Jensen" of Mr. Takada Doan was influenced by Western thought. He (the Chairman) was increasingly impressed with the westernizing influence operating upon the people of Japan. It was a very great mistake to imagine that the Japanese were merely superficially influenced by Western methods of thought as casual observers believed. The deep and cheery which had taken place was impressed upon his mind every day.

#### ANNUAL REPORT OF THE COUNCIL OF THE ASYLUM SOCIETY

The past session compares favourably with many of its predecessors. An increased interest has been shown in the proceedings and the number of papers contributed to the Society has been much larger than during the previous session. Eight papers were read at general meetings, two of them being given by the President, Sir Ernest Satow. Other papers were contributed by Messrs. Chamberlain, MacCaulley, Aston, Clement, Gubbins and Florenz.

20 new names have been added to the list of members; 4 members have resigned; and 2 have died.

The finances of the Society are in a flourishing condition as will be seen from the Treasurer's report. In the library, "Transactions in Stock number 9,758 vols., Gen. Index 1607.

## APPENDIX A

## LIST OF PAPERS DURING THE SESSION OF 1890

1. Ancient Japanese Rituals, . . . . . by Dr. FLORENZ
  2. The Jesuit Mission Press in Japan, . . . . . by Sir ERNEST SATOW, K.C.M.G.
  3. Note on a Long-tailed breed of Fowls in Fosa, . . . . . by B. H. CHAMBERLAIN Esq.
  4. The Cultivation of Bamboos in Japan, . . . . . by Sir ERNEST SATOW, K.C.M.G.
  5. Tonwa,—its derivation, . . . . . By W. G. ASTON Esq., C.M.G.
  6. The Hyakumissliu, . . . . . By Professor CLAY MACCALLUM.
- In addition a lecture on "Buddhist Anthropology" was given by the Rev. Arthur H. Lloyd.

## APPENDIX B

THE HON. TREASURER IN ACCT. WITH THE ASIATIC  
SOCIETY OF JAPAN

Dec. 12, 1890		Dr.	
To Balance from last year			2,275.02
„ Entrance fees		35.00	
„ Annual Subscriptions		101.00	
„ Life Subscriptions		288.60	
„ Sale of Transactions (through Librarian)		339.54	
„ Interest at Bank		134.74	958.88
			<hr/>
			3,234.50
		Cr.	
By Printing XXV	284.58		
XXVI	310.78		
XXVII pt. 2	102.01	758.27	
„ Librarian's Account, For Books	4.80		
„ Assistant in Library	77.00		
Postage, etc.	101.03	483.73	
„ Corresponding Sec., Postage, etc.	8.07		
Advertising meetings, and Directory	10.31	10.28	
Treasurer, Postage stamps and blank			
" " " " " " " "	17.20		
„ By gift of " " " " " " " "	24.00		

.. Insurance	...	...	...	...	100,00	22 3/50	1.18 1/8
.. Balance, M. B. G. K. and Specie Bank							2.040 7/2
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							3.231.50

1.  $\Delta$  ( ) 1'

J. McLeod Gardner, Hon. Treasurer

Examined and compared with vouchers and found correct

RICHARD J. KIRBY

A. W. JIMMISON

## APPENDIX 1

## List of EXCHANGES of the ASIATIC SOCIETY of JAPAN.

- Academy of Sciences, Lincoln Park, Chicago, Ill., U. S. A.  
American Geographical Society, New York City, U. S. A.  
.. Oriental Society, New Haven, Conn., U. S. A.  
.. Philological Society, New Haven, Conn., U. S. A.  
.. Philosophical Society, Philadelphia, Pa., U. S. A.  
Anthropological Institute of Great Britain and Ireland  
Anthropologische Gesellschaft in Wien, Austria  
Asiatic Society of Bengal, Calcutta  
Australian Association for the Advancement of Science, Sydney  
Bataviaasch Genootschap, Batavia, Java  
Buddhist Text Society, Calcutta  
Bureau of Ethnology, Washington, D. C.  
Bureau of Education, ..  
Canadian Institute, Toronto  
China Review, Hongkong  
Chinese Recorder, Shanghai  
Cosmos de Guido Cioni, 2, Via Cavour, Rome, Italy  
Deutsche Gesellschaft für Natur und Völkerkunde Ostasiens, Tokio  
Deutschen Morgenländischen Gesellschaft, Leipzig  
Geological and Natural History Survey of Canada, Ottawa  
Harvard University, Museum of Comparative Zoology, Cambridge,  
Mass., U. S. A.  
Imperial Russian Geographical Society, St. Petersburg.  
Imperial Library, Ueno Park, Tokio  
Imperial University of Japan, Tokio  
Japan Society, London

Japan Weekly Mail, Tokio  
 Johns Hopkins University Publications, Baltimore, Md., U. S. A.  
 Journal Asiatique, Paris.  
 Musée Guimet, Paris.  
 Pekin Oriental Society, Peking  
 Royal Asiatic Society of Great Britain, London  
     "   "   "   Bombay Branch.  
     "   "   "   Ceylon Branch, Colombo  
     "   "   "   China Branch, Shanghai.  
     "   "   "   Straits Branch, Singapore  
 Royal Dublin Society, Kildare St., Dublin  
 Royal Geographical Society, London.  
 Royal Society, London.  
     "   "   of Edinburgh, Edinburgh, Scotland.  
     "   "   Sydney, New South Wales  
     "   "   Adelaide, South Australia.  
 Smithsonian Institute, Washington, D. C.  
 Sociedad Geográfica de Madrid, Madrid  
 Sociedad de Geographia de Lisbon, Portugal.  
 Société d'Anthropologie, Paris  
 Société de Géographie, Paris  
 State Historical Society, Madison, Wis., U. S. A.  
 United States Geological Survey, Washington, D. C.  
     "   "   Dept. of Agriculture,       "       "  
 Vereins für Volkskunde zu Leipzig

## APPENDIX D

## TRANSACTIONS IN STOCK

November 1, 1899.

Vol. I—single part	.....	94
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" XXII part 1	...	...	...							217
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" " " 3	...	...								250
" XXIII	...	...	...							273
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" " Supplement	...	...	...							250
" XXV	...	...	...							284
" XXVI	...	...	...							263
Total										9,758
General Index	...	...	...	...	...	...	...	...	...	1,667

## APPENDIX E.

## BOOKS AND PAMPHLETS RECEIVED.

- " 'Geographical Notes,' by G. Schlegel, Leyden.
- " 'Constitution of China,' by J. Wickersham, Tacoma, Wash. U. S. A.
- " 'Kachin Grammar,' by Rev. O. Hanson, Bhamo, Burmah.
- " 'An answer to Major Powell's Inquiry, 'Whence came the American Indians,' by J. Wickersham, Tacoma Wash. U. S. A.

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---

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- Key, F. A. L., U. S. Legation, Tokyo.
- King, Rev. A. L., 11, Sakae-cho, Shiba, Tokyo (absent).
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- Knox, D. D., c/o Rev. W., Union Theological Seminary, U. S. A.
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- Limana, Rudolph, 30 Doshin-machi, Koishikawa, Tōkiō.
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- Menwether, C., Box 65, Washington, D. C., U. S. A.
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- Miller, R. S., United States Legation, Tōkiō.
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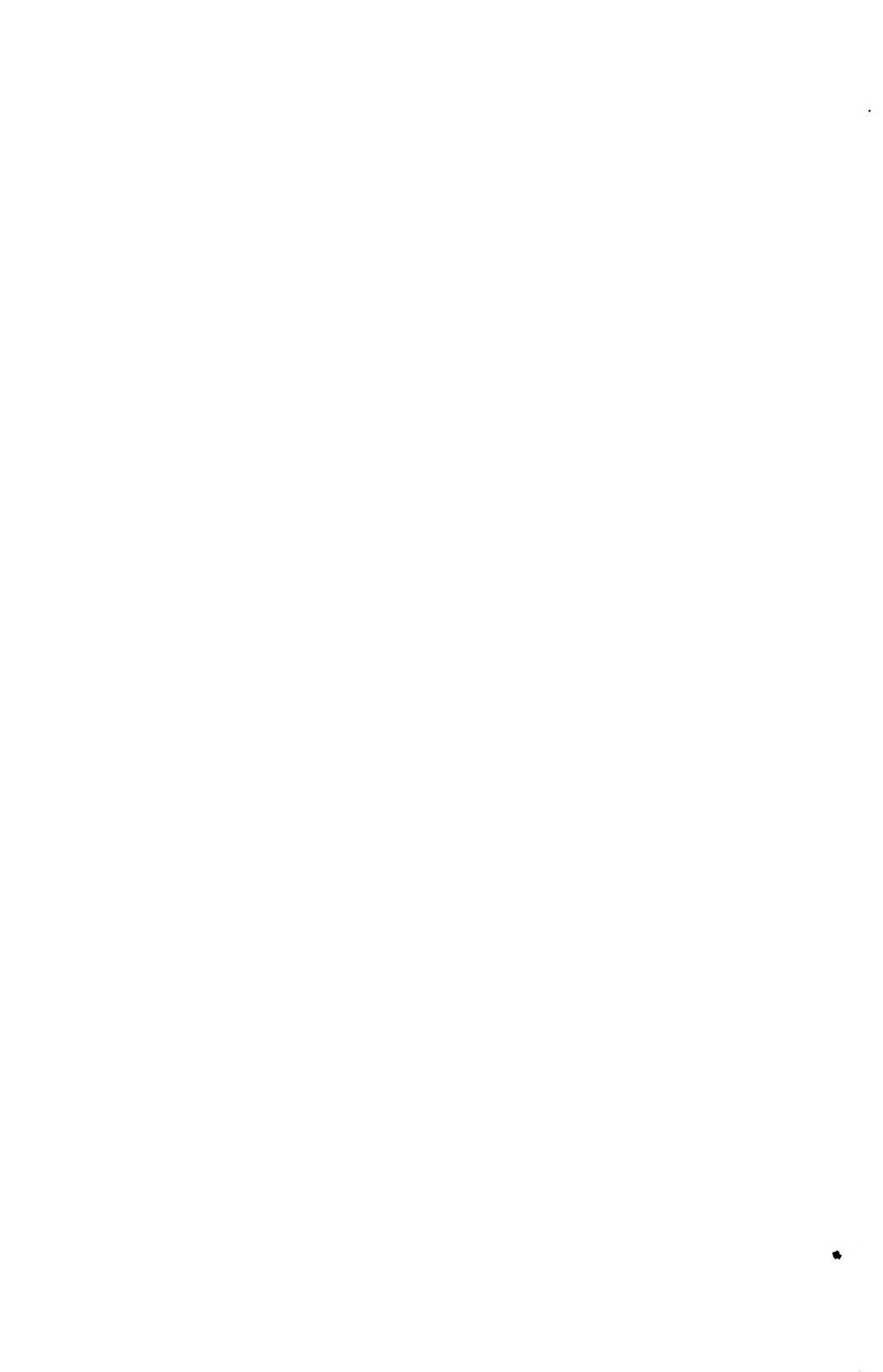
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 Perm, Rev. G. L., Boston, Mass., U. S. A.  
 Perry, T. T., Sakurada-machi, Azabu, Tōkiō.  
 Peters, Rev. A., Kagoshima.  
 Pigott, H. C., 35, Yokohama.  
 Poljanovsky, M., Russian Legation, Tōkiō.  
 Poole, Ous. A., 178, Yokohama.  
 Pruitt, Rev. R. T., 3, Kawaguchi-machi, Osaka.  
 Rentiers, J. B., H. B. M. Consulate, Nagasaki.  
 Revon, Michel, Sorbonne, Paris.  
 Riess, Dr. Ludwig, Imperial University, Tōkiō.  
 Ryde, Rev. T. T., 80 St. Helen's Gardens, North Kensington, London, W.  
 Schedl, Jos., Villa Edel, Wildensangerweg, No. 3, Bamberg, Bavaria.  
 Scholer, Rev. J. A. B. (absent).  
 Scriba, M. D., J., 10, Hukawa-cho, Saichō-ji, Tōkiō.  
 Scott, Rev. John, 5, Tsukiji, Tōkiō.  
 Seper, Rev. Julius, Aoyama, Tōkiō.  
 Smith, Theodore, Zurich H., Switzerland.  
 Sweet, Rev. C. L., Tsukiji, Tōkiō.  
 Takagi, Dr. Baron, 10, Nishi-kōya-cho, Kojashi, Tōkiō.  
 Terry, H. T., 13, Komatsubara, Akasaka, Tōkiō.  
 Thomson, Rev. R. A., 39, Nishime, Kuano-machi, Kōbe.  
 Tison, A. M., 1, E. B. A., 60, Broadway, New York, U. S. A.  
 Topping, Rev. Henry, 30-A, Tsukiji, Tōkiō.  
 Troup, James, Sheffield Grange, Botley, Hampshire, England.  
 Tyng, Rev. T. S., Nara.  
 Van de Polder, L., Netherlands Legation, Tōkiō.  
 Vickers, Enoch Howard, 71, Isarago-machi, Shiba, Tōkiō.  
 Walford, A. B., 10, Yokohama, (absent).  
 Walne, Rev. L. N., Nagasaki.  
 Walsh, T., Villa Monte Fonte, 12, Poggio Imperiale, Florence, Italy.  
 Walter, W. B., c/o Jardine Matheson & Co., Yokohama.  
 Watkin, R. G., Hotel Métropole, Tōkiō.  
 Wepert, Dr. H., German Consul, Soul, Corea.  
 Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kōbe.  
 White, Rev. W. J., 6, Tsukiji, Tōkiō.  
 Whitehead, J. Beethom, H. B. M. Legation, Tōkiō.  
 Wileman, A. E., H. B. M. Vice-Consul, Kōbe.  
 Wood, Prof. F. E., Nara.  
 Woodd, C. H. B., 11, Sakae-cho, Shiba, Tōkiō, (absent).  
 Wyckoff, M. N., Meiji Gaku-in, Shirokane, Tōkiō.



THE  
CONSTITUTION & BY-LAWS  
OF THE  
ASIATIC SOCIETY OF JAPAN.

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*Revised March, 1897.*



# THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

REVISED MARCH, 1897.

## NAME AND OBJECTS.

- ART. I. The Name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.
- ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.
- ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

## MEMBERSHIP.

- ART. IV. The Society shall consist of Honorary and Ordinary Members.
- ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan, and shall not pay an entrance fee or annual subscription.

## MEMBERSHIP

- ART. VI. Ordinary Members shall pay, on their election, an entrance fee of Five *yen* and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five *yen*. Those not resident in Japan shall pay an annual subscription of Three *yen*.

Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Ordinary members resident in Japan may become life members:—

a. One elected by paying the entrance fee and the sum of fifty *yen*.



*b.* At any time afterwards within a period of twenty years by paying the sum of fifty *yen*, less *yen* 2.50 for each year of membership ;

*c.* After the expiration of twenty years on application to the Treasurer without further payment.

Ordinary members not resident in Japan may become life members :—

*a.* On election by paying the entrance fee and the sum of thirty *yen* ;

*b.* At any time afterwards within a period of twenty years by paying the sum of thirty *yen*, less *yen* 1.50 for each year of membership ;

*c.* After the expiration of twenty years on application to the Treasurer without further payment.

Members hitherto resident in Japan who leave it with the intention of residing permanently abroad shall for the purpose of their subsequent subscriptions, or life-membership, be regarded as members not resident in Japan, provided the Treasurer is notified of their change of residence.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

#### OFFICERS.

ART. IX. The Officers of the Society shall be :—

A President.

Two Vice-Presidents.

A Corresponding Secretary.

Two Recording Secretaries.

A Treasurer.

A Librarian.

#### COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

## MEETINGS.

- ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.
- ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statements of Accounts, duly audited by two Members nominated by the President.
- ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.
- ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.
- ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.
- ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.
- ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

## PUBLICATION.

- ART. XVIII. The published Transactions of the Society shall contain.—
- (1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon.
  - (2) The Minutes of the General Meetings.
  - (3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.
- ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number

shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

#### MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

#### AMENDMENTS

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.



## BY-LAWS.

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### GENERAL MEETINGS.

- ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.
- ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.
- ART. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkiō, to 4 p.m. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.
- ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkiō or Yokohama.

### ORDER OF BUSINESS AT GENERAL MEETINGS.

- ART. V. The Order of Business at General Meetings shall be :—
- (1) Action on the Minutes of the last Meeting;
  - (2) Communication from the Council;
  - (3) Miscellaneous Business;
  - (4) The Reading and Discussion of papers.
- The above order shall be observed except when the Chairman shall rule otherwise.
- At Annual Meetings the Order of Business shall include, in addition to the foregoing matters :—
- (5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;
  - (6) The Election of Officers and Council as directed by Article XVI of the Constitution.

### MEETINGS OF COUNCIL.

- ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 p.m. on the First Wednesday of each month.

- ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

#### ORDER OF BUSINESS AT COUNCIL MEETINGS.

- ART. VIII. The Order of Business at Council Meetings shall be :
- (1) Action upon the Minutes of last Meeting ;
  - (2) *Reports* of the Corresponding Secretary,  
of the Publication Committee,  
of the Treasurer,  
of the Librarian,  
and of Special Committees ;
  - (3) The Election of Members ;
  - (4) The Nomination of Candidates for Membership of the Society ;
  - (5) Miscellaneous Business ;
  - (6) Acceptance of papers to be read before the Society ;
  - (7) Arrangement of the Business of the next General Meeting.

#### PUBLICATION COMMITTEE.

- ART. IX. There shall be a standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printers' proofs of these to go out of its custody for other than the Society's purposes.

#### DUTIES OF CORRESPONDING SECRETARY.

- ART. X. The Corresponding Secretary shall :—
1. Conduct the Correspondence of the Society ;
  2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting ;

3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent ;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws ;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue ;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII of the Constitution ;
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

#### RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkiō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

#### DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall :—

1. Keep Minutes of General Meetings ;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkiō and Yokohama ;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book ;
5. Act for the Corresponding Secretary in the latter's absence ;
6. Act on the Publication Committee ;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meetings and the Constitution and By-laws of the Society.

8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

#### DU TIES OF TREASURER.

ART. XIII. The Treasurer shall:—

1. Take charge of the Society's Funds in accordance with the instructions of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting.
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary;
4. Notify new members of the amount of entrance fee and subscription then due;
5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

#### DU TIES OF LIBRARIAN.

XIV.

The Librarian shall:—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order.

catalogue all additions to the Library, and superintend the binding and preservation of the books ;

2. Carry out the Regulation of the Council for the use and lending of the Society's books ;
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges ;
4. Arrange with booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents and keep a record of all such business,
5. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report ;
7. Make additions to the Library as instructed by the Council ;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society ;
9. Act on the Publication Committee ;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

#### LIBRARY AND MEETING ROOM

- ART. XV. The Society's Rooms and Library shall be in Tsukiji, Fōkō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.
- ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book-cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood ; and books may be borrowed on applying to the Librarian.

#### SALE OF TRANSACTIONS

- ART. XVII. A Member may obtain at half-price for his own use copies of the Part of the Transactions



ART. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at discount prices fixed by the Council.





N.C.  
G.

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*"A book that is shut is but a block"*

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